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AIMS AND STANDARDS IN SPEECH EDUCATION¹

J. M. O'NEILL
University of Wisconsin

IN COMING before you today to discuss, within the space of three quarters of an hour, the aims and standards in speech education in Wisconsin schools, I realize that I am undertaking to treat a very broad topic; but I have chosen the topic deliberately, because I wish to talk with you about what the schools seem to be trying to do, and what the results actually are—what standards are met in substantially *all* our work in speech. Taken as a whole, the speech work in the schools of this country, not only in Wisconsin but in every state, is very unsatisfactory. Aims and standards are, for the most part, fundamentally wrong. I am not concerned this afternoon with methods. Methods are always of only secondary importance. It does not much matter what our methods are if we are using them for improper aims and judging their results by unsatisfactory standards, and to me the crying need in speech work generally is a change of aim, and the acceptance of quite different standards of accomplishment.

Now I realize that I shall not be able to discuss in detail all the phases of this work, and that I shall not be able to point out to you in detail the particular phases of it which I find most praiseworthy or most blameworthy. I feel, however, that within the time prescribed, I can make plain to you the nature of my criticism, the reasons for it, and what I hold to be the fundamental changes that are necessary in order to make the work of this part of education anything like what it ought to be.

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I am talking to Wisconsin teachers about conditions in Wisconsin schools. Some of the things which I shall have to say will make it plain that I believe there is much fundamentally wrong in the speech work in the schools of our state. I wish to say here, however, that the conditions which I am about to touch on are not confined to Wisconsin, and they are not confined to elementary or secondary schools. They are to be found in every state of the Union and in institutions of every grade from kindergarten to University. But as a Wisconsin teacher talking here among ourselves to other Wisconsin teachers, I must say frankly, that as far as I know, nowhere in the United States are conditions much worse than in Wisconsin, nowhere in the United States is the need for a reorganization of aims and standards more clearly evident than in this state. The situation may be as bad in many states, it may be much worse in many, I frankly believe it is not far different generally the country over, but however that may be, we should here and now recognize the fact that our own house is badly in need of cleaning.

I wish you very sincerely to believe that in this attitude there is little of personal blame for the teachers who are now, or who have been, in charge of the speech work of the institutions of this state. You or other teachers engaged in this work are not mainly responsible. Both teachers and pupils are, in my opinion, the victims of an evil system, of a fundamentally indefensible attitude toward all phases of speech education on the part of a great majority of administrative boards and committees who have in their hands the carrying out of educational policies. Furthermore, I am not failing to recognize that there are schools in which speech aims and standards are quite as satisfactory as aims and standards in any other department of education. Taking the field as a whole, however, the general situation is bad everywhere, and it is specifically and disgracefully bad in Wisconsin.

I wish to discuss the situation as I see it and present my criticism of aims and standards under four heads. First, voice and the treatment of speech defects; second, debating; third, reading and declamation; and fourth, oratory or original set speeches. My general criticism which I shall try to apply specifically in each of these four divisions is that our *aims of service are confined on the whole to rendering assistance to the few who need it least, to the neglect of the many who need it most, and that our standards of achievement*

on the whole are such that approval, distinction, and reward are given to hollow, artificial, false display in speaking and reading, instead of to genuine, sincere, intelligent communication in speaking and reading. The aim is on the whole the polishing of the star pupil, not the development of the whole group of pupils. The standards are on the whole the standards of spectacular, unreal exhibition, not the standards of intelligent, agreeable, effective communication. Speaking and reading are treated as "stunts" to be performed. They are classed with the pole vault and the discus throw. They receive generally the same attention at the hands of educational authorities as is given to the pole vault and the discus throw. The atmosphere of physical exhibition is carried over to the speaking contests. The students exhibit their physical ability to gesture and wail before an audience. And the one who wails the loudest gets the prize. The general result of this interplay of improper aims and false standards is that the great majority go on through our educational system quite neglected, orally incompetent, and the few who receive attention and gain rewards and distinction are turned out hollow, untrue, bombastic, artificial, exhibition readers and speakers. I realize this is rather a sweeping indictment and that some of you being able to recall specific instances which contradict it, may feel that I am unfair on the whole, but please remember that I admit exceptions. But I claim that this situation exists, not universally, but substantially, generally. With that limitation, my statement represents the literal and exact truth.

Take the situation in regard to training in voice and defective speech. I do not mean here *public* speaking; I do not mean particular voice training for the platform artist. I mean all work in developing good voice and good utterance, public and private, for every day and for great occasions. What is the situation? There is very little work of any kind undertaken at all in the schools in the state. What voice training is given is usually given to the few individuals who are being prepared for public appearance in some specific contest. People who have moderately good voices, or exceptionally good voices, are chosen from the crowd and trained specifically for improvement. Throughout the schools of the state as a whole, the pupils who have the worst voices are as a rule totally neglected. They have no opportunity to win a contest in oratory or declamation. They have been handicapped by some misfortune or mistreatment in the earlier years of their life, and now the school

system instead of trying to minister to these most unfortunate ones neglects them. Those most in need of assistance, if they are ever to have voices which will make social or business intercourse with them possible or agreeable, are passed by. Some prize pupil, more fortunate in natural endowments or earlier training, is chosen to receive whatever benefits may be available from the small amount of service in voice training which the educational system is willing to expend upon the pupils.

Not only this, but the vocal handicaps under which many pupils are allowed to suffer unassisted, are often directly due to the failure of the school authorities to protect the developing voices of young pupils by excluding from the schoolroom teachers who are themselves afflicted with defective voices. When the school authorities of this state and other states wake up to their responsibility in this matter, the teacher with a defective voice, or defective hearing, or defective speech, will be excluded from the schoolroom as rigidly as one suffering with a contagious disease will be excluded from the gymnasium and the swimming tank. It is a fact that no longer admits of question or dispute, that teachers with defective voice, or speech, or hearing, promote the development of voice and speech defects among the pupils. So our school system is not only not doing its duty in the work of voice and speech training, but it is by its further failure actually promoting the development of defective voice and speech.

I am not going to take the time this afternoon to explain to you the awful handicap, socially, professionally, in every relation of life, under which it is necessary for these people to labor who are afflicted with severely unpleasant or indistinct voices or with serious defects of speech such as stammering, stuttering, and the like. Everyone who knows anything at all, knows that the boy or girl who has such an affliction is tremendously handicapped in life; and everyone who knows anything about our public schools, knows that there are thousands of boys and girls in them today so afflicted for whom nothing is being done; and the few who have taken the pains to investigate work in this field, further know that a large percentage of voice and speech defects in school children can be permanently and completely cured by a proper treatment at the hands of the teachers who know their business, and yet substantially nothing is being done by way either of prevention or cure.

In a survey made of the children in the grade schools of Madison last year, my colleague, Dr. Blanton, of the Department of Public Speaking in the University, found 277 defects out of 4867 students—substantially 6 out of every 100, or 1 pupil out of every 16, in the public and parochial schools of Madison suffering from defective voice or speech. These were not cases noticeable only to the specialist, but were obvious to the layman, and each one was recognized by the grade teacher as a defect. Other surveys have been made by other investigators in other cities, and though, of course, the percentage varies slightly, it is safe to say that from 3 to 7 per cent of the school children of the United States are suffering from voice and speech defects, most of which could be cured, and practically all of which could be improved by proper treatment, and yet it is true that substantially nothing is being done. There are some cities which have undertaken to remedy this situation, Boston, Mass., Fall River, Mass., Grand Rapids, Mich., New York City, and Madison, Wis., and doubtless a number of other of the larger cities have done something, but in proportion to the tremendously handicapping nature of these defects and the widespread prevalence of them, the little that is being done today is simply scandalous.

So our aims in voice and speech work are on the whole the polishing and improving of the voice and speech of the few star pupils who need it least, and the substantially total neglect of the thousands or hundreds of thousands who are to go through life unhappy and inefficient because our educational system has vouchsafed them no help at all. But this isn't the whole story. The standard which the star pupil is trained to meet is the false exhibition standard, to be administered usually by a few lawyers, clergymen, and politicians who know practically nothing of correct standards and many of whom themselves display an utterly abominable use of the voice in all their public speeches.

What shall you do about it, do you ask? In the name of common sense, do what you do in every other department of education. Hire someone in whose past record of training and experience there is something which can justify an intelligent assumption that this person knows how to do this work, regardless of his or her knowledge of history, or English composition, or literature, or mathematics. Give such a person the *authority*, the *time*, the *money* and the *equipment* necessary for really ministering to the needs of the whole student body—especially to those *who need help most*. A person who has

not had thorough and careful training in this work should no more be allowed to treat defective voice or speech than he should be allowed to treat a broken arm or typhoid fever.

There are students in the University of Wisconsin today, and in every other American college and university, who are seriously handicapped, some permanently injured, by the mal-practice of some well meaning but incompetent teacher, who has been required by the authorities, or who has presumed on her own initiative, to practice voice or speech training on the basis of her own qualifications as a teacher of English or history. Until this is changed, until our aim is service to the whole group of students and especially to those who need it most, instead of the exact opposite, and until our standards are those of the men and women who know from careful study and training what is right in this work, the results will continue to be in many cases personally evil, and in all cases educationally indefensible.

The same situation obtains substantially in the debating work carried on by our schools. Debating activities, which monopolize in many places almost the entire energy of the teaching staff devoted to any kind of speech work, are aimed at contest debating on the public platform against an opposing school. The aim is service to the few. Most of the students get no training whatever in preparing, presenting, and defending their opinions on any question before an audience. The very few who for some reason need this training least receive the exclusive attention of the faculty. The many are disregarded. And what is the standard aimed at? What is the standard of achievement? I have judged high school debates in many sections of the country; I have judged them in Wisconsin and Illinois within the last few years. Sometimes the competing school has been from a neighboring state—Iowa, for instance. Some of the debating has been good. Much of it has been very bad. Much of it is very obviously prepared to meet false standards of award, and many of the awards are given on false standards, by men who do not know what they are doing.

What should be the standards? It seems to me that the object of training and practice in debating, either in the classroom or on the contest platform, should be the development of ability in two lines; first, sound thinking, genuine analysis, intelligent reasoning in regard to what is involved in the proposition discussed, and in

regard to details of evidence which are brought into the case, presumably for the purpose of proving some important contention; and second, the development of ability in straight talking, in a genuine, sincere communication of the thoughts of the debater to the people in the audience. Are these two objects adequately realized in high school contest debating? You know as well as I do that they are not. What thinking is done is many times very evidently done by the coach. The debaters do little or no thinking. I have judged debates in which it was quite obvious that the students were not thinking their own thoughts nor expressing their own thoughts. The analysis of the question was quite superficial. The reasoning about evidence could hardly be called reasoning. There was no real grasp of the material, or of the meaning of the question, or the significance of the details of evidence which were presented. The worst example of this that I recall was a high school debate that I judged in New Hampshire a few years ago, during which I was perfectly confident that some of the students had no idea of the meaning of the words they were using.

Such conditions are the natural results of the general system used. The debaters are often discussing propositions which are utterly beyond the grasp of the students presuming to debate them in public. Questions are chosen which are disturbing United States Senators and Supreme Court Justices—questions which are very difficult for university debaters, mature men who have studied economics, philosophy, and logic for years and who have then spent months of original, painstaking, far-reaching investigation on these particular questions. Such questions are glibly presented to wondering audiences by young boys whom I am positively sure could not explain in their own language the real meaning of the cases they are presenting. Speeches are prepared by coaches or parents or enthusiastic alumni, and are delivered verbatim, declaimed from a memorized manuscript by young boys who do not know what they are saying. I have judged debates when this has been literally and patently the situation. It is not always the situation, and I am not claiming that there is no better type of debating among the schools, but this situation is substantially true for a great many schools in this state and in neighboring states. I was told a short time ago about a certain high school debate in a neighboring state in which all the speeches on both sides were written by the same man—a lawyer to whom each side went for

help without the knowledge of the other. Whether the lawyer received a fee from each side, I was not informed.

Now what is the trouble? Is it unwise to have contest debates among school boys or girls? It does not seem to me so if we can meet two conditions. If we will in the first place have *other facilities* for giving training in original straight-forward talking to audiences to the ordinary pupil who needs it, regardless of whether or not he is sufficiently endowed to make a prize exhibition. We must do this in the first place, in order that our service in this department shall not be limited to the few. In the second place, we must insist that the standards of achievement shall be those of original, intelligent reasoning, and direct, sincere, and genuine presentation of evidence and argument to the audience. In other words, we must see to it that our debates are judged by judges who are competent critics of original, reasoned, extemporaneous argument, and that the judges are specifically instructed to penalize evidences of memorized, declaimed, superficial, assertive, bombastic speeches which may or may not have been written by the student himself. I can assure you that any experienced teacher of debating can note in ninety per cent of the cases the exact point at which a student changes from original extemporaneous discussion to memorized declamation.

Memorized speaking, delivery of memorized manuscript, is the curse of most high school debate and oratory. And this situation is unnatural and unnecessary. Students express their own unmemorized thoughts in private, and could do it in public if the training they receive in public speaking would permit natural development. But our system does not teach them to have thoughts of their own, and the practice in many places of having most high school speech training devoted to memorized declamation renders students incapable of speaking in any other way. (If our students were allowed, and taught, to think out and phrase their debates in their own language, and then allowed, and taught, to present them extemporaneously to their audiences, high school debating would be a wonderfully educative experience.) If the product on the platform under these conditions does not square with the prevailing standards of oratory among the local clergy and editors and lawyers, then let us leave the clergy, the press, and the bar out of it.

If we have contest debates at all, the first requisite is to have the standards which shall control the decisions the correct ones,

and the way to have these standards correct is to have the debates judged by competent critics of debate, and to take the judging completely out of the hands of distinguished doctors, lawyers, and theologians, who may or may not be thorough-going, careful, critics of debate. Our full duty will not be done to the students, our educational obligation will not be met in this matter, until we have made over our aims so that this service shall be available for all the pupils, the worst as well as the best, the worst in preference to the best, if necessary; and until we have made over our standards so thoroughly that boys of fourteen shall never appear in public for memorized declamation, miscalled a debate, in which they presume to present in a ten-minute speech the solution of a problem which no Senator, Supreme Court Justice, or publicist would think of discussing in public until he had spent weeks or months in preparation, and unless he had a very considerable period of time at his disposal in which to present his views.

Concerning reading and declamation, the same criticisms hold. The services available in the schools for training in interpretative reading and declamation for any presentation to an audience of *the thoughts of others* which have been given to the student in the form of some great passage in literature, are, on the whole, almost exclusively available for the students who need such services least. Here again the work is bound up with public performances, very often public contests between institutions; and those who, by natural endowments or fortunate early training, are most competent, are chosen to be further assisted by whatever facilities for training are available in the schools. So here as elsewhere, my plea is that we readjust our aims of service until we aim at serving all of the pupils, or if we cannot serve all of them, readjust our aims so that we shall at least serve those who need help most, and if we neglect any, neglect those who need help least. In other words, until we have completely reversed our present attitude in this matter; the work of our schools is going to continue to be, in my opinion, no less than educationally indefensible.

But change of aim will not be enough. Whatever we do in classroom or on the public platform in this matter of oral reading and declamation, we must change our standards, or the more we increase our facilities the more harm we may do. What should be the object of training and practice here? It seems to me that it should be ability, skill, proficiency, in the *communication* of the

thought and feeling of the author to the audience, the *communication of the author to the audience in thought and feeling*, the interpretation of the literature to the audience. In other words, such work if it be well done, must be a communication to the audience or a conversation with the audience. Is this what we get? Is this the standard which our prize declaimers are trying to reach? The answer can be only "no." The thought and feeling of the author is often utterly beyond the comprehension (to say nothing of the power of interpretation) of the student. The nature of the selection often precludes the possibility of good speaking on the part of the student. Much of the contest platform work in reading and declamation, therefore, is not and cannot be a communication of author to audience, so it is purely and simply an exhibition of the performer before the audience. It is a hollow, artificial, bombastic, emotionally false parading of voice, gesture, facial expression, and attitude before the audience. This is precisely what we get in all too many of cases in public contest work.

I know whereof I speak. I have heard the contests; and not only that, but I have the products of these contests in my classroom in the University every day. I hear them in the Literary Society activities, in the speaking contests at the University, and in connection with student affairs and University life, and I hear them in the public speeches of the men of the state. I could spend the rest of this afternoon in reciting to you specific instances of students whom I have met and labored with in the University, some with some success, and others with absolutely no success whatever, because they had become permanently, hopelessly, irretrievably false as public speakers, because of artificial, indirect attitudes which they assumed as soon as they faced an audience, and these things are the direct result of specific training which they have undergone and high honors they have won in the public contests of the schools of the state. Some find it very difficult to change habits so set, and others do not want to change. They have become so wedded to the vice of ranting that they refuse to give it up. Let me cite two or three instances to illustrate what I mean.

A few years ago I was a judge at a local contest at the University in which there were some 21 or 22 students competing. I rated one particular contestant nineteenth—he might have been rated twenty-second. Of course, it does not matter much when men are that far down on the list. This particular student was sub-

stantially put at the end of the list. After the contest was over, I was informed that the student speaker whom I had presumed to rate as substantially the worst one in the lot, was *the state champion of Wisconsin!* He violated in his brief talk that afternoon practically every principle of intelligent talking known to man. He did not talk to the audience—he sobbed and wailed before the audience, and exhibited his voice, his gestures, his facial expression, his power in declaiming hollow artificial, figurative language. He did not from start to finish speak a sincere, direct, genuine thought directly and sincerely to his audience, and yet the only training in speaking which he has received he had received at the hands of a teacher in a prominent high school in the state in preparation for contest work. The contests which he had entered had been so judged that when it was all over he was the champion speaker of the Wisconsin schools. Of course, this boy left that trial contest completely disgusted with the standards of speaking which obtained in the department at the University. His attitude toward us makes it impossible for us to be of any assistance to him. He is convinced that we are hopelessly wrong, that the kind of speaking which we want students to do is not the kind which wins in oratorical contests and brings high favor on public platforms. He will doubtless go through life talking, whenever he does talk in public, in that pitifully false, hollow, indirect mode which he had found brought him such distinction in earlier years. This boy is typical of dozens in our own University.

Take the second case. Two years ago a boy of very unusual natural endowments from the standpoint of public speaking, entered a contest in which I was a judge at the University. He had what might have been an easy and genuine and delightful stage presence, and had what was, as a matter of fact, an unusually pleasing and musical voice. He gave such an exhibition of artificiality, of long drawn false cadences, of hollow ranting, of posing with his eyes on the ceiling, and literally baying at the moon, that he was, of course, left out of consideration in awarding the places to the winners. He was a good-natured, agreeable fellow of great self-confidence. He came up to me after it was all over and asked me what was the matter, why he did not win. I told him substantially in the same terms in which I have told you. Well, he told me frankly that I was wrong, that what I thought was good speaking was, as a matter of fact, not good speaking at all, that it was not oratory, that what

he gave was oratory, and not only that but he could prove it. He won his local contests and his district contests a year before with the same selection delivered in precisely the same fashion; he had been taught to deliver it that way. That was the best form of speaking, and he knew it was right, because that was the only kind of talking that ever won any prizes where he came from, and that was the kind of talking that the contestants from his school had always done, and they had always won the prizes.

Nothing that I was able to do or say, no illustrations of the difference between talking to an audience and exhibiting your powers, vocal and gymnastic, in front of an audience made the slightest impression on this boy. He good-humoredly insisted to the end that I and my colleagues in the department were simply wrong, that it was too bad, but that we did not know what we were talking about. And he passed on to appear no longer in University contests, and to take, as I believe, no work whatever in the courses of the department. He might have been one of the most delightful and effective public speakers in the country if he had not been trained according to utterly false standards, and if he had not been prominently successful in state high school contests that were judged according to these false standards. He is permanently handicapped by malpractice of the educational institution in which he got his high school training. His case is to me more pathetic than it would be if he had broken his leg in high school football and the school had employed a quack to set it, and the quack had done his work in such a fashion that the boy had to go through life with one leg three inches shorter than the other. That would be but a physical misfortune. This boy was suffering from a mental and moral maladjustment which must affect unfavorably his relations with men in his life work. This boy was the victim pure and simple of malpractice at the hands of a person hired by a school board to do something which he or she did not know how to do correctly.

One more instance. A year or two ago I judged a debating tryout at the University in which a fine appearing, healthy, normal, intelligent, young man got up to discuss the problem of co-operative marketing of farm products. His first sentence was uttered with a roar that was almost terrifying. For fifteen minutes he literally couched and jumped and tore around the platform, a la Billy Sunday, and screamed at the top of his voice. And the subject was *co-operative marketing*; and the material that he had to present

was some *evidence and statistics and opinions* in regard to how different schemes had worked out in different parts of the country; and his audience was *fifteen or twenty students and members of the faculty* sitting quietly in a very unexciting University lecture room! And when it was all over and he had *left the platform*, this boy could talk like a sane human being! When his exhibition failed to win him a place on the debating squad, he and some others were completely surprised. He thought that was great oratory. He thought that was what a public speaker, who had the gymnastic ability and the lung capacity, was supposed to do when he made his speech in public. Now this boy did not naturally develop that method of talking; in private conversation he talked like anybody else, but in his high school speaking experience, he had formed the idea that when one made a *public* speech as distinct from a *private* speech, he naturally made the distinction as marked as it was in his physical power to do. The standards under which he had been trained in high school had been, in other words, viciously and completely wrong.

Now these are striking instances—they are not colored in the presentation—I have given you literal accounts of what happened. Not every case is as bad as these, but these striking examples illustrate the standards which govern in too large a part the declamation work of the state. Now what is the answer? Shall we omit declamatory and reading contests? My answer is substantially what I made in regard to debating. Have such contests if we can have them on two conditions: first, that instruction be furnished to all of the pupils, and especially to those who need such instruction most. And in the second place, have declamatory contests judged according to the proper standards. Have these standards made clear to the judges who award the prizes so that they shall encourage and reward sincere, direct, thoughtful, genuine *communication* of the thought and feeling of the author to the audience, and so that they shall penalize and punish every introduction of hollow, indirect, bombastic, artificial *exhibition* of the personal qualities and powers of the performer before the audience. If we can have contests in interpretation and declamation which shall assist in the right kind of training, and which shall set the right kind of examples, and which shall further not monopolize for the benefit of those who need assistance least the total facilities of the schools in this field, then I say have contests. But unless

these conditions are fulfilled, and until these conditions can be fulfilled, I would abolish every contest in reading and declamation in the schools of this state and every other state.

The fourth and last head under which I wish to make my comments is that of original oratory or original set speeches, and the criticism is again what I have made under the other heads. So I shall be brief. Our service is, in general, limited to a little assistance to the rare student who is thought to be particularly competent, and who is called upon to enter a contest in original work or to prepare a speech for Commencement or for some other school occasion. The aim is to serve the few and neglect the many, and the aim is to serve the few who have for some reason or other less need of the service, to give additional help and assistance to those who are already most competent, and to withhold assistance from those who need it most, from those who by reason of personal handicap or educational malpractice are found to be least competent in presenting their own thoughts orally in the form of a set speech to an audience. So our aims in this field must be readjusted until we aim at serving the many and not the few, and here again we must go further and do more than increase the facilities. If we do not change the standards of achievement in many places, the more we increase the service the more harm will be done. Original oratory, set speaking, memorized original public speeches, outside of debates, is perhaps the least satisfactory of any type of talking done by the students of all grades of schools throughout the country. The criticisms which I have already explained, until I am perhaps wearying you, hold here as well as in the other divisions. Subjects for orations are chosen which are utterly beyond the comprehension of, or intelligent treatment by, the student orators. The whole thing is a show, it is a performance, an exhibition, like tumbling or slack wire walking. It is a parading of the ringing voices and teeming vocabularies of the young orators. It lacks directness. It lacks sincerity. It lacks intelligence. It lacks truth, in that it is superficial and artificial, or it is cribbed from the thoughts of other men without credit. In composition it is loaded with false ornament, reeking with inapt figures of speech, and full of superfluous, inaccurately used, high-flown, bombastic diction. All of these characteristics are exemplified in innumerable contest and commencement speeches. They are, fundamentally, completely,

performances and exhibitions before the audience, not communications to the audience, not conversations with the audience.

It would probably be well to drop the word "oratory" from our list of speech activities. Let us realize that oratory is a difficult height, rarely reached by students of any grade. And in the interests of sanity, let us stop modeling student speaking both in composition and delivery on the most highly emotional passages of the most highly emotional speeches ever delivered by the greatest speakers of the past. Let us stop studying and declaiming *perorations*. Let us stop feeding students of speaking on dessert courses exclusively; let us have more of the bread and meat of intelligent discourse, and less of oratorical mince pie and ice cream. Lyman Abbot has written three sentences on this point that might well be inscribed on the walls of our classrooms as the guiding motto of our speech activities. He says of the speaker, "when he rises to speak he must forget himself, pray to be delivered from the ambition to be eloquent by an ambition to win a result; be careless of admiration and covetous of practical fruits in his auditors' lives. Without this moral preparation he will be a mere declaimer: with it he may be an effective speaker. And whether he is what men call an orator or not is a matter of no consequence." But the teacher of speaking must not be content with praying that the student will be so delivered. He must work hard to gain that end. He must so teach that the student will be helped to substitute an ambition to win a result for the ambition to be eloquent. The ambition to be eloquent is today ruining the speaking of hundreds of students, and is making public nuisances of many otherwise mature men in this country. And again, if we have contests in original oratory, let us have them judged by competent critics of that difficult art. Let us abandon the practice of sending for the politician, the editor, and the doctor (and if the doctor is busy, for the horse doctor) to set our standards and award our prizes in oratory.

Such is my criticism of the present status of speech work in schools of Wisconsin and elsewhere. It represents a situation which I submit must be radically changed, before this part of our educational work can possibly approach in kind or quantity the service which it ought to render to the pupils of the country. I trust it is not necessary for me before this audience to take up at length the proposition that the work which I have been talking about is properly a work of education. It is not enough to answer

that if conditions were what they should be in other departments of education, or in the homes of the state, much of this work would be done by other agencies, and we need not pay particular attention to it. Conditions are not perfect in other departments of the curriculum, and they are not what they should be in the homes of the state, and conditions are not going to be made in the near future what they should be either in other departments or in the homes. If we had ideal home training, ideal parentage and inheritance, ideal situations in a number of departments in the school, we could not only perhaps well afford to pay no attention to matters of speech, but we could also well afford to pay no attention to matters of English composition, matters of elementary training in literature, and to various other at present well recognized fields of education. But we have not such ideal conditions, and we are not going to have them.

(It is true that the pupils at present in the state schools and those who are going to be in the state schools in the years to come do need to be taught how to speak correctly, how to read well to others, and how to present in public their own thoughts and opinions, their reasons for their opinions, their objections to the opinions and beliefs expressed by other people.) Such services must be performed for the pupils of the state, if they are to be able either in public or in private to utilize the training which is given to them in the whole field of education, and if they are to be able to live happily and successfully in all positions and in all walks of life. And it is simply undeniable that at the present time the schools of this state and all other states are not giving their pupils correct and effective training in these matters. On Saturday of last week a colleague of mine in the department of mathematics told me that each succeeding year the pupils coming to the University of Wisconsin from the schools of the state *are less able* to express themselves, less able to explain to a teacher of algebra what they have in mind concerning a problem. Each year there is a *decrease* in the ability of the students to explain to the teacher or to the class what they have been doing in regard to a problem which they have *successfully solved*. Testimony substantially in accord with this is almost universal. The schools are simply failing and failing in an ever increasing degree to give correct and adequate education in self expression through speech, public and private.

The remedy, and the only remedy, is to have in the schools of the state teachers competently trained to direct such education, teachers who can teach correct, intelligent, effective, reading, speaking, debating, and teachers who can diagnose, prescribe for, and treat defective voice and speech. This situation can never be met, it never has been met, by teachers who are *primarily trained to do something else*, and who undertake this work as a side issue, as something to be done when any time and energy is left over after other work has been attended to. Such teachers undertake this work very often against their will, and almost without exception they undertake it without adequate training for successfully performing it.

I am talking, I believe, to an audience composed largely of English teachers. Now I have no quarrel with English teachers. They are inherently no worse and no better than teachers of history or mathematics or geology. My position is that the work which I have been discussing is not in any necessary and vital way connected with the regular work of the English teacher as distinguished from the regular work of the history teacher or the mathematics teacher. Proper training for this work is nowhere included in the ordinarily recognized or prescribed training for the teaching of English. The same is true of teachers of history and mathematics. I have no objection to having a competent teacher of speech use spare time in teaching English or history or mathematics,—provided she is competent in that field also. But I object to the assumption that anyone who is competent to teach English is thereby necessarily competent to teach speech. A person may be able to do both, but ability to teach speech cannot be inferred from ability to teach English. Furthermore, I object to the assumption that any teacher, however qualified, can teach both *at the same time*. Teaching students to understand and appreciate literature is *not* teaching them how *to read* literature *to others*. Being able to understand and appreciate is a necessary prerequisite to good reading. But the converse is not true. It is not necessary to be able *to read well to others* in order to understand and appreciate our own silent reading. Pupils cannot be taught how to read well to others unless someone who knows how both *to read* and *to teach reading* gives conscious attention to such teaching.

So also, teaching grammar and the principles of composition—the correct use of the English language—is not teaching speaking.

The same teacher may do both provided she is trained to do both. But she cannot do both *at the same time*, and the assumption that because a teacher is competent to teach English grammar and composition, she is competent to teach speaking, is absurd.

I want teachers to do speech work who are able to do it intelligently and effectively. I have no objection to their teaching English, history, or mathematics in time not used in speech work. Departmental organization is usually a local question of domestic economy and is of little importance in the schools, *provided that in some department arrangement is made for competent teachers of speech*. In some of the larger high schools separate departments are already doing excellent work. In others, members of other departments, who are really trained in speech, are doing excellent work. The departmental label is of little importance. That the teachers who do this work shall be *competent*, and shall be *free* to do what they know should be done, without interference from others who do not know this work, is of first importance.

Again, let me say that it is not the personal fault of the teachers who have had the responsibility for this work thrust upon them that the work has not been well done. Strange as it may seem, it is literally true that there is very often little connection between the competence and training of the teacher and the quality of the work done. The system under which even excellent teachers work is, in many places, I might say in most places, so fundamentally vicious that such teachers have neither the opportunity nor the authority to enforce what they know to be correct standards in this field.

Not only must the teachers be properly trained, but such teachers must be given freedom to conduct the work according to what is known to be correct standards. They must be given authority over all classroom and contest work which constitutes the opportunities for speech training in any and all of its phases. There are many perfectly competent teachers of speaking who are required to meet the false exhibition standards or lose their positions. There are many teachers whose positions depend upon the success in contests of students whom those teachers know to be improper representatives not only of the teacher but of the school. The teacher of speaking often does not choose the prize specimens by which his work shall be judged. The pupils chosen for exhibition purposes are too often chosen by a committee appointed by a school superintendent or principal when neither such school official

nor the committee so chosen have any right whatever to a critical judgment in regard to accomplishments in this field. The teacher of speaking is required to put on to the platform, and sometimes to risk her position and her livelihood on the performance of a pupil whom that teacher knows will present an awful example of what speaking or reading ought not to be. The only hope of a teacher placed in such an unhappy position is that the final contest will also be judged by a board ignorant of correct standards, and incapable of awarding an intelligent decision.

Last year I heard a contest in which the representative of a certain institution won first place. The man responsible for the academic work in speaking in the winning institution the next day expressed his regret that his school had been given first place. He said that the winning of first honors by the pupil who had won was going to make the setting up of proper standards of speech in his institution very much harder in the future. He was not responsible for the choice of that pupil as the representative of the school. Others had made the choice. The speaker was clearly the *worst* contestant on the platform according to all the teachers of speaking who heard the contest; yet three eminent and distinguished judges (an editor, a minister, and a lawyer, who knew a great deal doubtless about law and theology and journalism) awarded first honors to the poorest specimen in the exhibition. Bombast, superficiality, and artificiality, was given first prize over careful thought and sincere and direct expression; and the results in all the institutions involved in that contest were and could be only evil.

This example well illustrates the general situation. It was striking. It was perhaps unusual, and I assure you it was very refreshing, to hear these opinions expressed by the teacher of public speaking in the winning institution. This represents, and represents accurately, the atrociously unwholesome influence of improper standards enforced by distinguished and ignorant judges. So it is not alone sufficient that we have in our schools properly trained teachers who have the correct ideals, but we must give these people *opportunity and authority, complete opportunity and exclusive authority*, to make their standards and ideals effective. But some may say that any well educated and intelligent man, particularly if he happens to be a good public speaker himself, is, of course, a capable and appropriate judge in these contests.

Such a position is quite untenable. If I had the time I could give you literally dozens of concrete examples to establish this. Let me give you one.

I was a judge in an important contest a short time ago in which one of the other judges was a distinguished, scholarly University professor, whose name is known, and well known, in probably every state in the union. After the contest was over he remarked to me that he had supposed that the indirect speaking of the last generation had died out. "But," he said, "I saw very little evidence in this contest of any direct speaking."

"Well," I said, "Mr. X was a direct, sincere speaker, was he not?"

"Yes," he replied, "he was, but he was the only one out of the seven."

And then I asked him why he had rated Mr. X fifth instead of first, and he replied, "Well, now that was a shame, wasn't it? The trouble is that a man in my field does not know what to look for, and he judges quickly without sufficiently estimating the qualities that such a judgment should be based on."

There a few minutes after the contest when this judge had rated a certain student fifth (a student whom I, by the way, had rated first), this judge was telling me that his opinion was all wrong, that it was a shame, and explaining that not being an expert in this field his opinion was naturally inaccurate. He had carelessly overlooked the most vital point of all. His decision was a shame; and it was so because he was not sufficiently familiar with accurate criticism of public speaking to render a correct decision at the close of a contest. In the same contest one of the other judges was a well-known clergyman, who is very much sought after as a public speaker. He rated first the contestant which I rated last. He rated first the contestant which exemplified in a most striking manner most of the qualities which public speaking ought not to have. Now this is the sort of thing which we get in the majority of cases in contests in platform work, when such contests are judged by intelligent and distinguished citizens who are not competent critics in this field of endeavor. None of these men would have ever been called upon to judge contests in pottery, or the short story, or play writing, or sculpturing, music, painting, or bridge building. In these fields, everywhere but in speaking, when we want a critical judgment we ask it of a person who is a specialist in the field con-

cerned, and whose judgment has or ought to have an unusual value. We must do in speech contests, if we have such contests, what is done in every other type of contest that I know of, namely, if we want an expert opinion we must get an expert to give it.)

So I feel that until we readjust our aim, until we can serve all the pupils of the state in whatever degree they need service; until we have teachers in the schools able to furnish such service and with freedom, authority, opportunity, and facilities to furnish such service in the best possible manner; and until the standards for which we strive and the standard by which the results of our striving shall be judged, are the highest standards recognized and enforced by those who know this work best,—until we get these conditions, the speech work of the schools of this state and other states will continue to be what in my opinion it is today, a disgrace to our school system and a horrible parody on education.

SPEECH TRAINING FOR PATRIOTIC SERVICE¹

B. C. VAN WYE

Assistant Professor of Public Speaking and English
University of Cincinnati

FORTUNATE indeed is the man or woman whose business, profession, or means of livelihood is not, in this period of marvellous productiveness and international demand, classed as *unessential*. Almost as distressing as the condition of "a man without a country," is that of a man or woman in the present crisis without adequate training for some kind of useful service. Ability to *do things* for the common good of civilization is the one measure today of genuine patriotism, and those who have lived lives of ease, or engaged in pursuits not helpful to the world's great present need, are responding to this new demand, and making haste to find ways of practical service.

A single example may be taken as typical of thousands in showing this change in attitude toward those who can do things. A rather frail young society woman of my acquaintance, some three years ago astounded her friends and father, a noted surgeon of the South, by taking up a course of training for nursing in a hospital in our city. Today, as a graduate nurse, and a most capable one, she is the envy of these same friends, and the pride of her father and mother, because she can do more than buy Thrift Stamps and Liberty Bonds—she can go to the front with her two brothers and the men and women of the nation and the allied nations who are fighting for us, or caring for the wounded and helpless.

Arthur Brisbane said in a recent article* "The absolute savage thinks first of himself, next of his wife, third of his ambition.—In the man *really* developed, ambition,—that is to say, duty to the human race—will be the first powerful interest; second, duty to family, wife, children. Last of all himself—self-preservation."

The events of the past four years demonstrate the fact that man has come close to this ideal of the *really* developed man, in his sense of duty to the human race, and his realization that service is the one basis for what President Eliot called "the substantial satisfactions

¹ Delivered before the Speech Arts Association of San Francisco, July 6, 1918.

* American Magazine, June, 1918.

in life." The ambition to *have*—the ambition which the Kaiser contemptuously boasted would keep us out of the war—has given way to the ambition *to do*. We have come to realize with James Whitcomb Riley that "There's nothing more patheticker than jest a being rich," unless we can both give and do.

In the scramble, then, to do, to get into so-called active service, many men and women, even with training for definite work, have quit the fields in which they have had long and successful experience, to engage as beginners in a new and untried work, without stopping to consider whether their own work might be important to the ultimate national success, and consequently they could be of most use by redoubling their efforts in it, or by broadening their knowledge in that particular field. How to adjust themselves to the new conditions, how to discover what lines of work should justly be carried on, and made even more potent, are problems that confront large numbers.

To be specific. We are made to think that when the time for action comes the time for talk has ceased, and all must bend their energies to the one task of doing something useful. But, as Professor Baldwin of Columbia University recently said in Cincinnati: "The fact that men are in uniform is all the greater reason for effective speaking." And so from a most practical standpoint the work of a teacher of speech assumes a new and highly important place in attaining our great national aims. Not only is his or her work essential in winning the war, but it presents new and undreamed-of possibilities for the most devoted effort. It is not necessary, then, for teachers of speech to change their profession, but, like the sailors in Booker Washington's story, to "let down their buckets where they are." The extraordinary demands of the great war in military, financial, patriotic, social, and humanitarian ways, have emphasized the need of wise training in speech of one kind or another, and the dire results of a national neglect of an undeniably important phase of education.

Clear enunciation and adequate volume of voice are essential in the business of the soldier, and that these elements were lacking even among those who we may assume are above the average in general education; viz., the college and professional men who came out for the Officers Training Camps, is evidenced by the report of Adjutant General (now Major General) McCain of the United States Army, given to the President of the Chester Military Academy, in

which he said that among the causes of failure of many of these men to secure commissions was a "lack of clearness in enunciation, and inability to give the commands with sufficient volume of voice to be heard a reasonable distance." And he added that where lives would depend upon a clear understanding of commands, no man could be intrusted with the responsibility who could not utter the necessary commands with clearness and sufficient volume of voice to be heard by his command.

Since in our army the private of today may be the officer tomorrow, the need of basic training in speech will readily appear.

Back of the army are the men and women who must voice the needs of the army and of the nation, and back of these in turn, are the teachers of speech upon whom the responsibility of adequately training others for practical service, as well as of sharing in the actual work. That the Government fully appreciates this service is evidenced by this telegram sent the National Association of Teachers of Speech in convention at Chicago last December:

"The Government needs the service of the National Association of Public Speaking Teachers in attaining that universal education absolutely necessary for the winning of the war, for in a democracy fullness of information and intelligent participation by each citizen is essential, and this can be effectively secured only through the spoken word."

(Signed) ARTHUR E. BESTOR,

Director of Speaking Division,

Committee on Public Information.

Last Thursday 35,000 Four-Minute Men throughout the United States delivered simultaneously with President Wilson his Fourth of July Message to the World, but from personal observation and report, I do not hesitate to say there is little doubt that thousands of these speakers were comparatively ineffective for lack of such training in speech as the President had for two years while a student in the University of Virginia. Yet, notwithstanding the lack of skill on the part of many of them, the Four-Minute Men are able to exert such an enormous influence that they have received the highest commendation of President Wilson who said in a message to them:

" . . . Men and nations are at their worst or at their best in any great struggle. The spoken word may light the fires of passion

and unreason or it may inspire to highest action and noblest sacrifice a nation of freeman. Upon you Four-Minute Men, who are charged with a special duty and enjoy a special privilege in the command of your audiences, will rest in a considerable degree, the task of arousing and informing the great body of our people so that when the record of these days is complete we shall read page for page with the deeds of the army and navy the story of the unity, the spirit of sacrifice, the unceasing labors, the high courage of the men and women at home who held unbroken the inner lines. My best wishes and continuing interest are with you in your work as part of the reserve officer corps in a nation thrice armed because through your efforts it knows better the justice of its cause and the value of what it defends."

Something more, however, is required for effectiveness in speaking than mere willingness to serve, and a memorizing of the material provided by the Government, and here lies the opportunity of the teachers of speech to perform another kind of patriotic service in making many of these speakers still more effective if a way can be found to get hold of them.

Under the plan of the national organizer of the Four-Minute Men, local supervision of these men has been and is to be established. In Cincinnati, for example, your speaker has been asked by the Vice-mayor, who is Captain of the Four-Minute Men of that city, to act on a committee composed of (1) a moving picture theater manager, (2) a Four-Minute Man, and (3) a teacher of speech, to hear all would-be speakers, see that they are up to a minimum standard of effectiveness, classify them according to their relative abilities so that the very best men may be sent to the more important theaters, etc., and even to suggest to the speakers ways of improving their work, or possibly to turn them over to those who can train them for more effective service.

Such supervision has been exercised in some places practically from the beginning of the Four-Minute Men work, but not in the great majority of cases, and the field is open and is constantly increasing, for valuable work.

Numerous other ways will suggest themselves to the teacher who is eager to be of practical service. In Cincinnati we have organized, in connection with the classes in Public Speaking in the University, a Student Speakers' Bureau which is in direct touch with the Captain of the Four-Minute Men, the Directors of War Gardens, Red

Cross, Food Conservation; managers of Liberty Loan, Thrift Stamp, and other campaigns, and it has received more calls for speakers than it can supply. The maturer men of the evening classes— young lawyers, business men, and others, have gone directly into the ranks of the Four-Minute Men, while the younger men and women have been called to present War Garden needs, the Local Red Cross, etc., in schools and elsewhere.

In the Third Liberty Loan campaign your speaker captained a team of twenty student speakers who brought in \$175,000. The work is not all platform speaking, but, better still, it is in some cases direct personal appeals which widen the students knowledge of human nature, and fit him for the larger work of the platform.

Teachers from the Public Schools in my speech courses have passed on the work to their pupils, and in one notable instance four little colored boys so impressed the Superintendent of Schools as Four-Minute "Men" that he took them about the city to speak in the various schools.

The need is insistent, and is continually growing, for speakers who can interest and enlighten, speakers who can put before audiences the wishes of the Government in a brief and appealing way, who know how to adapt the material which the Government abundantly supplies, and above all, speakers who can say something worth while within the limited space of four minutes.

Likewise there is a growing need, as the additional thousands and tens of thousands of our boys pour into the camps for men and women who can give readings and recitals of substantial and wholesome literature to men in uniform in the camps, in soldiers' and sailors' clubs, and in the hospitals. I say "substantial and wholesome literature" advisedly, for it is a notable fact that our men in camps have shown, in their selection of books provided by the Library Association, a decided preference for "literature of knowledge and of power," rather than the lighter "stuff," and your speaker has learned by experience in camps of Ohio and Kentucky, where men are assembled from at least ten states, that large numbers of them like the good things, simply presented. Herein again lies a special opportunity for the teacher who will wisely train for the simple, unaffected presentation of good literature—not necessarily classical—or good, wholesome stories. This latter suggestion is especially important in view of the efforts of the Training Camp Commission on War Activities to place round the men influences

and ideals that will elevate and strengthen them, and to remove all suggestion, even, that would have an opposite effect. I have seen and heard young girls, in particular, on the platforms of the training camps, who innocently and thoughtlessly so conducted themselves and told such stories as would, to say it most charitably, do anything but help make "single men in barracks grow into plaster saints!"

Vaudeville "artists" and cheap entertainers will continue to do such things, unless properly censored by the Commission, but teachers who are interested in maintaining the dignity of our work, and extending its wholesome and educational influence will, I am sure, exercise unusual care in meeting this truly great opportunity for patriotic service.

One more important field for patriotic service bearing directly on War Work remains for consideration, and that is one opened by the results of the war itself. I refer of course to the correction of speech defects caused by shell shock, wounds, etc. Already a clinic for speech restoration and correction in connection with the reconstruction work of the army has been opened in New York, where our returning men are treated, and the call has gone forth from the Government for specially trained teachers for the work. I understand you have at least one woman in your city who has already done important work in this direction. No nobler service can be rendered by the teachers of speech than in this work among the men who willingly offered their lives in the trenches and out on the battlefields for us, and we must heartily respond.

We see, then, that the work of the teacher of speech is eminently essential in the great task of winning the war, that it is given new dignity by reason of the emphasis placed on it by our President, that it offers extraordinary opportunities for genuine patriotic service, and that if we take full advantage of our opportunities we shall not only have the satisfaction of knowing that we have had an important part in the great struggle for liberty, justice, and righteousness, but will have won for our profession an even greater respect and appreciation.

*University of California,
July 5, 1918.*

ONE-ACT PLAYS FOR SCHOOLS AND COLLEGES

A. M. DRUMMOND

Assistant Professor Cornell University

Director Cornell Dramatic Club

THE following compilation of plays includes many not as yet found in the better known selective lists, and many of the newer "little theatre" plays. This group should prove a useful adjunct to such admirable selections as those of the Drama League, and in some cases re-emphasizes judgments indicated in sources.

Information is not always as complete as might be, but the compiler has set down what stands in his file—generally it is reasonably accurate. But each director should be responsible for seeing that the rights of authors, agents, producers are respected. Where royalties are surely known they are set down. Similarly with agents. It is safe, however, to write for permission to produce and in all cases where necessary there is indicated a person or firm—either agent or publisher—to whom application can be made.

Many sources have been drawn on for this list and where contribution has been levied, acknowledgement is hereby made to those who aided. Frequently the compiler's judgment has been variously checked by other lists, catalogues, press notices, etc.

On the whole, the list will be found very useful to the director who has only limited time to follow the newer publications and productions.

Abigail. BY DAVID PINSKI. In *Six Plays of Yiddish Theatre*. (John W. Luce & Co.) Biblical drama in one act and one scene. Nine men, one woman, and soldiers. Concerning the loves of David and Abigail. In rhythmic prose; compares with Maeterlinck or Yeats. Powerful, passionate, real. For skillful amateurs.

According to Darwin. BY PERCIVAL WILDE. In volume with *Confession* and other plays. (Henry Holt, New York, \$1.00.) Two acts and one scene, moderate interior. Three men and two women. Moderate plot, good literary value, serious character. Incident of misdirected efforts of organized charity worker. Moderately hard, but fair success. One man's part, a paralytic; one difficult girl's part. Approximately three-quarters of an hour. Small Royalty; can be arranged with author thru publisher.

Across the Border. BY BEULAH M. DIX. (Holt & Co., New York, \$1.00.) With two illustrations. A play in four scenes, two "beyond the border" of life. A young Lieutenant goes on a desperate mission, finds The Place of Quiet and The

Dream Girl, as well as The Place of Winds, and finally in a field hospital tries to deliver his message.

After the Honeymoon. BY WOLFGANG GYALUI. (French, \$0.25.) A farce in one act. A Hungarian farce full of brilliant dialogue and movement. One man, one woman. One easy interior; costume easy. 25 minutes.

America Passes By. BY KENNETH ANDREWS. (Baker & Co., \$0.25.) A play in one act. Two male, two female characters. Costumes, modern; scenery, an easy interior. Originally produced by the Harvard Dramatic Club. A comedy of high class that can be strongly recommended. A love affair that flourished in the romantic atmosphere of Japan, but withers and dies in prosaic Chicago. Good character drawing and strong dramatic interest. 30 minutes. Royalty, \$5.00.

The Artist. BY MENCKEN. (John W. Luce & Co.) Comedy in one act with one scene. Five men, eight women. Supposed thoughts of great pianist during concert and those of various members of the audience. American. Leading man must play the piano well. Suitable for amateurs. About 20 minutes.

As Good as Gold. BY LAURENCE HOUSMAN. (French, \$0.25.) A delightful little "morality" play in one act, in which St. Francis plays the chief rôle. In a quiet and humorous fashion the poet shows us St. Francis converting three robbers from their love of gold to the love of what is worth while in life. Seven males. Setting not difficult.

Ashes of Youth. BY STELLA W. HERRON. Drama in one act and one interior scene. Time, 25 minutes. Two men. Old Irish. Charming play of considerable literary excellence. Rather difficult, but possible for skilled amateurs. Rights with A. Maitland, Hotel St. Francis. San Francisco. Royalty, \$10.00.

Back of the Yards. BY KENNETH SAWYER GOODMAN. 1914. (The Stage Guild, Chicago, \$0.25.) Moderately difficult, American; serious; 35 minutes. Three men, two women. Strong little play of city street problems. A priest and a kindly sergeant get from a boy, wild but not bad, the son of a widow, a confession of his part in a street shooting. Good characterization and dialogue; atmosphere serious, kindly, and wholesome. Strong emotional possibilities. Staging easy; the kitchen of a plainly furnished city flat. (Royalty \$5.00, payable to the publishers.)

The Bank Account. BY HOWARD BROCK. Tragic drama of lower class life in one act one moderately difficult interior. One man, two women. Time, 25 minutes. Little literary quality, but very actable and sure of fair success if well done. Permission with Howard Brock, Boston Post, Boston, Mass.

Barbarians. BY RITA WELLMAN. A comedy in one act and one simple, interior scene. Three men, four women. 30 minutes. An excellent play of strength, and with reflection on the war. Very successful and suitable for amateurs. Royalty, \$15.00. Permission with Miss Wellman, Westport, Conn.

Behind the Beyond. BY STEPHEN LEACOCK. Adapted by Jack Crawford. (New Haven, Conn.) Three men, three women, two men and two women in boxes; one easy interior, English; very easy. Burlesque on problem play and "high-brow" travelot. Sure to interest and please a college audience. Carries itself, very amusing and in Leacock's characteristic vein.

Bird on Hand. BY LAURENCE HOUSMAN. (French, \$0.25.) A modern play of sentiment and humor in one act. The dry-as-dust scientist is forced to believe in

fairies by his little grand-daughter. Full of touching and amusing incidents and character. Various possibilities for setting.

A Bit of Acting. BY T. MARJORIE GREGG. Farcical comedy in two acts. Time, one hour. Royalty, \$4.00. Agency for unpublished plays. Parts: three men, nine women. A society satire with one especially good female part; good plot and dialogue.

The Blind. BY MAURICE MAETERLINCK. Translated by Richard Hovey, in *The Green Tree Library*. (Howard Stone & Co.) Tragic drama in one part and one scene. Symbolistic drama. Powerful, moving, searching. Can be done by skillful amateurs. Lends itself to interesting staging.

The Bone of Contention. BY GENEVIEVE K. MCCONNELL. Modern fairy drama. (Swartout, \$0.25.) Plays 35 minutes. Three men, eight women. Little allegory of struggle of old and new in medicine. Royalty, \$5.00.

The Burden. BY ELMA LEVINGER. (Swartout \$0.25.) Three men, one woman. 30 minutes. A play of Jewish life. Prize play in Sinai Center Contest in Chicago. Dramatic, actable, characteristic. Royalty, \$5.00.

The Burglar Who Failed. BY ST. JOHN HANKIN. (Dramatic Works, Volume III. Kennerley.) Two women, one man; easy interior; 35 minutes. Whimsical sketch in which the unsuccessful burglar wins the sympathy of the audience. Very amusing dialogue, and absurdly funny character reversals. Can be cut, perhaps to advantage in playing.

By Their Words Ye Shall Know Them. BY THE QUINTEROS. (Drama, Feb., 1917, \$0.75.) Slight one-act comedy; one moderate interior. Two men, one woman. Of conventional pattern. Concerns turning of Manolita's interest from Zerote, who is reserved in love-making to Eurique, who develops a gift for flattery. Little action. By the most popular contemporary Spanish playwrights.

The Captain of the Gate. BY BEULAH MARIE DIX. In *Martial Interludes*. (Holt, \$1.35.) One-act drama, incident of Cromwell invasion of Ireland. Six men. 30 minutes. Tense; dramatic; excellent for boys. Fairly difficult setting, but can be changed or merely suggested. A very effective martial play.

A Chinese Dummy. BY M. D. CAMPBELL. (Walter H. Baker, \$0.15.) Farce in one act. Written for performance at Radcliffe College. Six women; an interior; costumes, modern. This little piece offers a very unusual variety in its character drawing. 35 minutes. Funny, good dialogue, and actable.

The Christening Robe. BY ANNE L. ESTABROOK. (Walter Baker & Co., \$0.25.) Comedy in one act; an easy interior; modern costume; 35 minutes. One man, three women—Irish types. Domestic comedy of humor and pathos; the christening robe is pawned for drink. Excellent.

Cicily's Cavalier. BY BEULAH MARIE DIX. (Walter H. Baker & Co., Boston, Mass., \$0.15.) One-act comedy; one interior scene; 40 minutes. Three men, two women. Higher than the average of its class. Romantic; quasi-historical. Costumes of period of Charles I. Especially suited to schools.

Cinderelline, or The Little Red Slipper. BY FLORENCE KIEPER. (Dramatic Publishing Co., \$0.25.) Play in one act. Characters, one male, four female. Plays thirty minutes. A charming little allegorical piece in verse, founded on the old story of Cinderella and adapted to present conditions.

- The Clancy Name.* BY LENNOX ROBINSON. (Maunsell, 96 Middle Abbey St., Dublin, \$0.90.) Apply to publisher for right to act; 30 minutes, five men, three women; living room of an Irish farmhouse; intensely dramatic and realistic, with an element of moral heroism.
- The Clinging Vine.* BY RACHEL B. GALE. (Swartout, \$0.25.) A satire. Plays 40 minutes. Sixteen female characters. Light, amusing, of enough dramatic substance to act well. Royalty, \$5.00.
- The Clod.* BY LEWIS BEACH. In *Washington Square Plays*. (Doubleday, Page & Co., New York, \$0.75.) Rights with E. L. Beach, J. W. S. P. A Civil War play; 1863; four men, one woman; kitchen of a border farmhouse; a "thriller"; very actable and exceptionally good woman's lead. Admirable for fairly skilled amateurs. 30 minutes.
- Close the Book.* BY SUSAN GLASPELL. (Baker, French.) Comedy in one act and one easy interior setting. Time, the present. Three men, five women, about 30 minutes. College and its education provides the material for this amusing comedy of American life and manners. Good for amateurs.
- Kathleen Ni Hoolihan.* BY LADY GREGORY. Published in *The Unicorn from the Stars*, 1908. (Macmillan.) (French, \$0.25.) Three men, three women. A beautifully written allegory of Irish patriotism. While this play of remarkable beauty of atmosphere and life and character is Irish, it is universal in its appeal. Most suited to amateurs. Two notable parts. Easy cottage set.
- The Constant Lover.* BY ST. JOHN HANKIN. In *Works*. (Kennerley.) One man, one woman. Slight. Easy to set and act. Good for stage or parlor.
- Damer's Gold.* BY LADY GREGORY. (Putnam, \$1.50. In Vol. New Comedies.) About one hour; four men, one woman. Interior of kitchen in Ireland. Irish dialect. A somewhat serious comedy. Especially recommended.
- The Dark Lady of the Sonnets.* BY GEORGE BERNARD SHAW. (In *Misalliance*, published by Brentano.) Easy set. 25 minutes. Costume of the time. Two good parts. A pretty bit of travesty which shows the Bard flattering his queen while gleaning from the lips of all the world. Just talk, but clever.
- The Dear Departed.* BY STANLEY HOUGHTON. In *Five Plays*. (French, \$0.75.) Less than one hour; three men, three women. Excellent satiric comedy. A bitter picture of the selfishness of human nature. Effective theatrically. For clever amateurs. Excellent. A lower middle-class room fully furnished. Royalty to French.
- Delicate Ground.* BY CHARLES DANCE. (French, \$0.25.) An easy and ingenious comedy of the period of the French Revolution of 1848. One hour. Two men, one woman. Easy setting, save for needed atmosphere. Costume of period. Delightful and inoffensive burlesque of "triangle" situation—absurdly romantic, absurdly Machiavellian. Very good indeed.
- Der Tag.* BY J. M. BARRIE. (Scribners.) A bitter attack on Germany in the present war. Three men and the Spirit of Culture. One of Barrie's most notable recent plays and very successfully acted professionally. (For permission apply to Frohman.)
- The Diamio's Head.* BY T. W. STEVENS and K. S. GOODMAN. (The Stage Guild, Chicago, \$1.00.) Apply to Guild for permission. A masque; Japanese; blends

romance and tragedy with action; picturesque action; variety of scenes. Easily done by girls. Thirteen men, four women. About an hour.

The Doorway. BY HAROLD BRIGHOUSE. (French, \$0.25.) Comedy in one act. A simple exterior. Two men, one woman. 30 minutes. Character study of lower London life. Slight plot, not difficult, requires excellent acting. Royalty, \$5.00 to French.

The Drama Class of Tankaha, Nevada. BY MARY ALDIS and HARRIET MOSS. In *Plays for Small Stages*. (Duffield, 1915.) One act, one scene, two men, nine women. Screamingly funny burlesque on small-town drama study. The playing of Giacosa's "Sacred Ground"—the theme of the play—needs to be well done, but it is not beyond conscientious amateurs and is a fine burlesque of its kind.

The Drama of Oude. BY AUSTIN STRONG. Manuscript with Burk Symon, Belasco Theatre, N. Y. Royalty, \$15.00. Melodrama in one act and one difficult interior scene. Four male principals and four seconds, one woman. 25 minutes. Military; Indian setting and costumes. Staging and effects important in creating suspense. Very strong piece if well done. Needs good direction.

The Dumb and the Blind. BY HAROLD CHAPIN. (Repertory Plays No. 9, published by Gowans & Gray, Ltd., London & Glasgow, 1914.) Two men, two women. Easy interior, 40 minutes. A very realistic picture of life in the slums with a very searching revelation of the power of love to recreate the human heart. Great range of emotion—humor, pathos. Possible for clever amateurs. Excellent characters.

Duty. BY SEUMAS O'BRIEN. In *Duty and other Irish Comedies*. (Little, Brown & Co., Boston.) Rights with them. Excise police plot. Irish comedy of varied mood. Dialect needs to be well done. 40 minutes. Five men, one woman; scene—back kitchen of a country public house; easy Irish costume.

The End of the Way. BY EVELYN GREENLEAF SUTHERLAND. In *Po' White Trash*. (Duffield & Co., \$1.25.) Drama in one act. One exterior or interior scene (wood-land best). Dramatic dialogue with pathetic ending. Will Scarlett of Robin Hood's outlaws, on parting with a lad who has been befriended by him, finds she is Lady Werewood who loves and would follow him. In the Elizabethan manner and well written. Needs two good actors.

Episode. BY SCHNITZLER. In *Anatol* (trans. Granville Barker). (Boni & Live-right, 1918.) Satiric comedy in one act, one interior scene. Two men, one woman; 30 minutes. One of the *Anatol* episodes well suited to club amateurs. After all the most violent passions are episodes—forgotten,—and so meeting is only, "Ah, I do remember now," and "good-bye."

Extreme Unction. BY MARY ALDIS. In *Plays for Small Stages*. (Duffield.) Tragic playlet in one scene. Scene—the charity ward in a hospital. Four women, one man. The reality of death reveals the realities of the human heart. Needs good playing, but very effective, and a powerful play tho to some "disagreeable." Agent, Chicago Little Theatre. Royalty, \$5.00.

A Fan and Two Candlesticks. MARY MACMILLAN. (Pub. Stewart & Kidd, Cincinnati.) Charming play in one act. One simple interior. A colonial party on St. Valentine's night. Dobson-like delicacy in style. Easy to play; costume

adds; most suitable for amateurs. Permission from the author 1915 Bigelow Street, Cincinnati, Ohio.

Fancy Free. BY STANLEY HOUGHTON. (English.) (French, \$0.50.) Also in *Five One-act Plays.* (French, \$0.75.) Farce comedy cleverly burlesquing the "crossed couples" situation. Scene, a handsome hotel apartment. Modern evening costume. Two men, two women. Very clever for advanced or club amateurs. Skates thin ice, but very skillfully.

The Farewell Supper. BY ARTHUR SCHNITZLER. In *Anatol*. Trans. by Granville Barker. Also in *Anatol*, Boni & Liveright. Comedic satire in one act; one interior. Three men, one woman; 40 minutes. A brilliant episode from *Anatol*; the farewell dinner to the mistress turns, as the cynical Max says, to an easy parting, for she, too, would be off with the old love, for she has a new, and so—.

For advanced amateurs. Effective.

Feed the Brute. BY GEORGE PASTON. (French, \$0.25.) A play in one act. Modern costume. Time, 30 minutes; one interior scene. Very human and very droll slice out of life. A rough laborer, and his bonnie, good-tempered wife, who meets all his rough speeches with soft answers, and finally succeeds, by "feeding the brute," in bringing him round to reminiscences of their courtship and marriage, the piece concluding with a martial hug. Opportunity for clever actors who can give London cockney accent and atmosphere. Royalty, \$5.00, payable to publishers.

Food. BY W. C. DEMILLE. (French, \$0.25.) Amusing satire in one act. Two men, one woman. Easy to set and play and effective. (Royalty, apply to French.)

Forgotten. BY DAVID PINSKI. In *Six Plays of the Yiddish Theatre.* (John W. Luce & Co.) Drama in one act of the older sister's sacrifice for the younger—the need of love in human life. Very simply and artistically done.

Fortune and Men's Eyes. BY JOSEPHINE PRESTON PEABODY. Drama in one act; blank verse. 45 minutes. A London tavern interior of 1599. Seven men, two women. Brilliant piece built about Shakespeare and the Lady of the Sonnets; he sees the treachery of Mary Filton, repels her, seeks the friendship of the Boy Dickson. Agency for Unpublished Plays. Royalty, \$20.00.

Françoise Luck. (*La Chance de Françoise.*) BY GEORGES DE PORTO-RICHE, translated by Barrett H. Clark. Pub. Stewart & Kidd. One act, in one interior scene. Three men, two women. Skillful and delicate character drawing. How men and women view inconstancy. "You were never fated to be a proprietor, you were doomed to be a tenant." Good for club amateurs.

Fritschen. BY HERMANN SUDERMANN. (Scribner, New York, \$1.00.) Five men, two women; drawing-room interior, modern Germany; costuming easy; 40 minutes. Tragic drama of intense dramatic interest. Bitter attack on the duel and the Prussian idea of education. Shows the thwarting of the naturally sweet and decent Fritz and the ruin of his life and his sweetheart's. A powerful tract—by a German,—and perhaps the greatest of all one-act tragedies.

Gentlemen Unafraid. BY HINTON FREEDLY. (Plays and Players' Club, Philadelphia.) Seven men. 35 minutes. Military—social drama. One scene—a moderately difficult interior. English—Moroccan atmosphere and setting. Experienced players needed, but not particularly difficult for advanced players.

The Girl and the Outlaw. BY KATHERINE KAVANAUGH. (Dramatic Publishing Co., \$0.25.) Dramatic playlet. Characters, two male, one female. Western costumes. Interior scene. Play about twenty minutes. Picturesque little piece with dramatic strength and tragic ending.

The Glittering Gate. BY LORD DUNSANY. (Kennerley, N. Y., \$1.25.) A wonderful opportunity for two good players—both men; chance for simple yet striking setting and light effects. One of the most popular and effective little theatre plays. "A tragic picture of two wastrels at the Gate of Heaven. They break open the Gate only to find—nothing. (Notice the curious blend of realism and symbolism. How interpret the denouement?)"

The Goal. BY HENRY ARTHUR JONES. In *The Theatre of Ideas*. (Doran Co., \$1.00.) Tragic drama in one act. Moderate, rich interior. 30 minutes. Four men, two women. Tour-de-force for two actors; varied characterization; dramatic; great range. Well written. The great engineer dying, the son with whom he has quarrelled over the strength of the girders, the charming, thoughtless girl—all woven into an effective drama on which the pall of death falls.

Granny Maumee. BY RIDLEY TORRENCE. In *Plays for a Negro Theatre*. (Mac Millan, 1917.) Drama in one act; one scene. Three women. Lynch-law from the negro point of view. Granny Maumee superbly drawn. Powerfully written, convincing atmosphere—even the miracle of restored sight carries. A great play. Apply to publisher for Royalty.

The Grasshopper. BY LYMAN BRYSON. Romantic drama. Three men, two women. Time, 25 minutes. Simple interior. Slight, romantic, costume, piece partly in blank verse. Delicate and charming. Not particularly difficult, but good acting is great help. MS. with Sam Hume, 25 Watson St., Detroit. Royalty, \$5.00.

Hattie. BY ELVA DE PUE. In *Morningside Plays*, 1917. (Frank Shay, N. Y.) Drama in one act; one scene. Two men, three women. Simple, pathetic, appealing. A woman's empty heart is the tragic force.

Her Tongue. BY HENRY ARTHUR JONES. In *The Theatre of Ideas*. (1915, \$1.50.) Three men, two women. High order of farce. Interior scene, easy. 45 minutes. Needs skillful—and voluble—actress. The talkative woman and her discomfiture. A tour-de-force and of very actable quality.

The Hour Glass. A morality. *Plays from the Irish Theatre*, Vol. II. (Macmillan, \$1.25.) For permission to act, apply to French. About 45 minutes; four men, two women, two children. A simple interior. Admirable in literary, pictorial, dramatic quality. Opportunities for art staging. A version of the Faust story. Very effective; not very difficult. Especially recommended. Vol. II contains also *Cathleen Ni Houlihan*.

The House of the Heart. (French, \$0.25.) A morality play in one act. Time, the latter half of the seventeenth century. Twelve characters. A conflict in the heart of the child between many guests, the characteristics that lie in every heart. Finally Love, Cheerfulness, and Industry conquer.

An Imaginary Conversation. BY CONNAL O'RIORDAN. In *Shakespeare's End and Other Plays*. 1913. (Stephen Swift, London, \$1.00, French.) 20 minutes. Two men, one woman. Very clever play of Ireland (1798) and Irish patriotism, introducing Emmett, Tom Moore, his sister Kate. Playing needs skill and life. Marseillaise and Moore's Irish songs are introduced. Scene, 18th century sitting

- room. Irish—but after all a fine note of universal (and French) ardor for freedom and human rights.
- I'm Going.* BY TRISTAN BERNARD. (French, \$0.25.) Reconciliation after obstinacy; alight, but amusing French comedy; one man, one woman; easily staged in a modern interior. Ought to have clever acting.
- An Incident.* BY LEONID ANDREYEV. Translated by Leo Pasvolosky. (Richard G. Badger.) Three men and police. Drama of repentant conscience in conflict with conventional legal procedure. Very telling. Possible for all clever amateurs. Not difficult to act or stage. Needs atmosphere.
- In the Dark.* BY PEREZ HIRSHBEIN. In *Six Plays of the Yiddish Theatre*. (John W. Luce & Co.) Tragic drama in one act; one interior scene. Three men, two women. "A gripping study of abject poverty and wretchedness." Symbolic. Difficult part for blind old woman.
- Jean.* BY DONALD COLQUHOUN. (Gowans & Gray, Ltd., \$0.15.) Two men; tragic drama of Scotch "sma' fairmer" life; scene is a simply rustic kitchen and living room; fine turn of sentiment at close. Both are admirable acting parts and dialect is not difficult. 15 minutes.
- Jean-Marie.* BY ANDRE THEURIET. (French, \$0.25.) A poetic play in one act. Two men, one woman. A pathetic play of Norman peasant life. Simply staged. Fine in sentiment.
- King Arthur's Socks.* BY FLOYD DELL. (Plays & Players Club, Phil.) Comedy in one act; one moderate interior. 30 minutes. One man, three women. Good; some literary value. Modern, social. Not difficult. Suitable for amateurs. Successful.
- The Lady with the Dagger.* BY ARTHUR SCHNITZLER. In *Anatol and Other Plays*. (Boni & Liveright. 1918, \$0.60.) A brilliantly written tragic drama in one act, for two men and one woman; one scene, a room in an Italian Renaissance picture gallery. Difficult and for experienced amateurs.
- Literature.* BY ARTHUR SCHNITZLER. Translated by Elsie Plant. (Published in *Comedies of Words*, Stewart & Kidd. In *Anatol*, Boni & Liveright.) Comedy. Two men, one woman. Must be expertly played. Easy interior. A highly amusing satire on the kind of Bohemian love affair which is useful to the interested parties chiefly in furnishing "copy." For skillful clubs. Theme hardly suited to mixed casts in College.
- Lithuania.* BY RUPERT BROOKE. (Text of Chicago Little Theatre.) Unpleasant play of very realistic kind, with smashing dramatic effect. The best example of the truthfully brutal sort of drama.
- Living Hours.* BY ARTHUR SCHNITZLER. *Poet Lore*, Vol. 17 and in *Anatol* (Boni & Liveright). A balancing of the values of life against those of art. Scene, in hospital. A difficult and powerful drama, that skillful amateurs could play well, if with restraint. Satiric, bitter, searching, dramatic.
- The Lord of the Harvest.* BY LAURENCE HOUSMAN. (French, \$0.25.) A morality in one act. Poetic in idea, and with a strong underlying thesis, this prose play deals with a situation tense with meaning. Good character-drawing doubles its interest. Six males, one female.
- Love Magic.* BY GREGORIO MARTINEZ SIERRA. In *Drama*, Feb., 1917. Comedy in one act; two scenes. Four men, two women. Comedy of inconstancy in love;—

"He who refuses to console himself for the kisses which he cannot get, by those the girls will give is mad entirely." Jealousy rekindles flame of love. One of the best of Spanish comedies yet translated.

The Man in the Stalls. BY ALFRED SATRO. (French, \$0.25.) Two men, one woman. One easy set. A brilliantly-done problem play. Remarkable in the amount of drama packed into small compass. The denouement takes one's breath.

The Marriage. BY LADY GREGORY. In *Poets and Dreamers*. (Scribners, \$2.40.) A quiet, poetic play of charm. Six men, four women, three boys, some neighbors; scene is an interior of an Irish cottage. About 40 minutes. Great variety of characters and interesting plot.

Marriage Proposal. BY ANTON TCHEKOFF. Translated from the Russian by Bankhage and Clark. (French, New York, \$0.25.) Two men, one woman; a parlor in a country house; 25 minutes. A capital farce; some difficult local color, but easily done. Three well-balanced and excellent parts.

The Master of the House. BY STANLEY HOUGHTON. In *Five Plays*. (French, \$0.75.) A tragedy in one act; one lower class interior; four men, two women. A powerful play, well suited to advanced amateurs. Well written, very dramatic,—a quarrel over inheritance while the master of the house lies dead in his chair. Effective, gretsome, difficult, but worth the effort.

A Merry Death. BY NICHOLAS EVREINOV. In *Five Russian Plays*. (E. P. Dutton, N. Y., \$1.25.) A harlequinade. Four men, one woman. A charming fantasy using the old characters from the *Commedia del' Arte*, Columbine, Harlequin and Pierrot, in the old triangular foolery. Should have skillful playing and good direction. Lends itself to artistic settings. Difficult, but worth the effort.

The Monkey's Paw. BY W. W. JACOBS. (French, \$0.25.) Four men, one woman; one scene—a plain living room; easily costumed; in two short acts; about 45 minutes. One of the most gripping of plays, pathetic, powerful, tragic. Excellent for amateurs. Royalty to French.

Moving Out. BY KATHERINE SEARLE. Agency for unpublished plays. Royalty, \$5.00. Comedy in one act. Easy interior. 30 minutes. Two men, four women. "Tell the men to go away,—we are not moving out,"—and so love triumphs over bad investments. Very good.

My Mexican Rose. BY KATHERINE KAVANAUGH. (Dramatic Publishing Co., \$0.25.) Playlet. Characters, two male, two female. Scene, the simple garden in a Mexican patio. A pretty little love comedy, introducing a charming señorita, an adventurous American. A quaint duenna and a Spanish señor.

The Neighbours. BY ZONA GALE. In *Wisconsin Plays*. (B. W. Huebsch, N. Y., \$0.25.) Two men, six women; rural kitchen. A charming and actable play of rural sentiment. Easily costumed and staged. Is very successful and excellent for country playing. None better of its type. 45 minutes. Royalty.

Nettie. BY GEORGE ADE. MS. with *American Play Co.*, 33 West 42nd St., N. Y. C. Royalty, \$10.00. Farce of typical American character. 20 minutes. A simple interior. Four men, a boy. Easy, and very effective with lively acting.

No Smoking. BY JACINTO BENEVENTE. In *Drama*, Feb., 1917. Farce in one act; one scene. Two men, two women. Diverting farce; one dominating female rôle, the "Lady," very Spanish and very funny.

O'Flaherty, V. C. BY B. SHAW. Published in full in *Hearst's Magazine*, August, 1916, and in excerpt form in *Current Opinion*, September, 1917. An Interlude of the Great War. Gay and satiric in Shaw's usual vein. Three or four good character parts. The lead—a British Tommy who gives his ideas on the war and its problems—needs a good actor. The old mother, an admirable part. Very amusing, and at same time stimulates thought. Can be cut and adapted. About 40 minutes unless cut, and easily set.

The Old King. BY REMY DE GOURMONT. In *Drama*, May, 1916. "Age and old ideals must yield to Youth and new ideals." Poetic, mystic. In style reminiscent of Maeterlinck, and a play of very considerable power. Setting, costume, etc., present no unusual difficulties though they need care.

One a Day. BY CAROLINE BRIGGS. In *Morningside Plays*, 1917. (Frank Shay, N. Y.) One-act comedy; one exterior. All men. "Somewhere in France,"—amusing characterization of life in the trenches, clever ending. Jolly play.

The Open Door. BY ALFRED SUTRO. In *Five Little Plays*. (Bretano, N. Y., \$1.00.) Sentimental comedy offering excellent opportunities for two advanced amateurs. Parts, one man, one woman. Scene, a drawing room. 25 minutes. A very interesting and unique treatment of the triangular theme. Dialogue sparkles and human interest is strong.

The Orange Girl. BY A. B. MORGAN. Agency for Unpublished Plays. Royalty, \$5.00. Farce comedy. 35 minutes. Scene, a studio. Two men, three women. Very light, artificial, but distinctly good entertainment. Two in costume for a sitting at a studio; a detective thinks the girl a thief; efforts to deceive him turn to a real romance for the pair.

The Orangeman. BY ST. JOHN ERVINE. In *Four Irish Plays*. Three men, one woman. Not difficult to stage or act. Presentation of the old antagonism between fathers and children, this time between a father who is an "Orangeman" and a son who is not.

Overtones. BY ALICE GERSTENBERG. In *Washington Square Plays*. (Drama League Series, Doubleday, Page & Co., N. Y., \$0.75.) A tour-de-force for four women; unusual, biting, social comedy; scene, a modern fashionable living room. Unusual effects and worth trying. 20 minutes. Royalty to Washington Square Players, N. Y. C.

Phipps. BY STANLEY HOUGHTON. In *Five Plays*. (French, \$0.75.) One act; luxurious interior; two men, one woman. A delightful burlesque, dealing with human feeling as unexpectedly discovered in a butler. Two parts need excellent playing.

The Pie Dish. BY GEORGE FITZMAURICE. In *Five Plays*. (Little, Brown & Co.) Play in one act; one simple Irish cottage interior. 40 minutes. Four men, two women. "Pathetic sketch of a craftsman's ambition and his failing inspiration." Has tragic and comedy values, good characterization and atmosphere. Of literary value and among the best of the newer Irish plays.

The Pierrot of the Minute. BY ERNEST DOWSON. (Little Theatre Players of Rochester.) (Baker & Co., \$0.25.) Dramatic fantasy in one act; one man, one woman. One interior. Fantastic costume. Illustrates "fancifully that while the artist is ephemeral, his art endures." Poetic, charming, effective. One-half hour.

Plots and Playwrights. BY EDWARD MASSEY. (Little, Brown & Co., Boston, \$1.00.)

Play satirizes methods of pot-boiling Broadway playwrights. It proved to be a drawing-card when presented by the Washington Square Players. In three scenes, one sees three passively dramatic episodes while in a fourth, one sees how a "successful" playwright makes appealing melodrama out of the same characters and situations. It is novel and entertaining, but shows no sense of literary values. Royalty to Washington Square Players.

Polly of Pogue's Run. BY WILLIAM O. BATES. (Frank Shay, N. Y., \$0.35.) Historical sketch in one act, dealing with a Civil War incident in Indiana. The piece is well written and the characterizations are good. One of the most interesting new war plays.

The Poor House. BY LOUISE DRISCOLL. (In *Drama*, Aug., 1917, No. 27, \$0.75.) One act tragedy for two men and two women. Realistic play of American rural life and the tragedy of weakness and lack of determination. Strong characterization, but quite possible for amateurs.

A Pot of Broth. BY W. B. YEATS. In *Plays for an Irish Theater*, Vol. II. (Macmillan, New York, \$1.25.) Two men, three women, one boy, neighbors; costuming simple; an Irish cottage kitchen; 30 minutes. A characteristic play of an Irish theater. Amusing Irish farce. Most effective play and easy to do. For royalty, apply to French.

Po' White Trash. BY EVELYN GREENLEAD SUTHERLAND. In *Po' White Trash*. Herbert Stone & Co., Chicago. (Duffield & Co., N. Y.) Very interesting study of poor white and negro life. In one act. Interior of a cabin. Three white men, three white women, two negroes. Excellent characterization and a powerful acting piece with its romance of the poor white for the "quality" and its tragic end.

The Prince of Stamboul. BY LORD DUNSANY. MS. with Brandt and Kirkpatrick, 104 Park Place, N. Y. Royalty, \$5.00. A delicate comedy, with the usual Dunsany charm and allusiveness. One not difficult interior. Three men and a boy, one woman and a little girl. Needs a violinist in the cast. Brilliant staging possible.

The Princess Faraway. BY EDMOND ROSTAND. Publisher (in *The Speaker*) Hunds, Noble and Eldredge, New York City, N. Y. One-act Play. Characters, one male, two females. Costumes modern.

The Proposal. (Translated as *A Marriage Proposal* and published separately by French.) Two men, one woman. Farical treatment of the theme. The passion for argument which characterizes the Russian people is here held up to ridicule. Good fun. Possible for clever amateurs.

Sabotage. BY HELLEM, VALCROS AND D'ESTOE. ("Smart Set," Nov., 1913. "Dramatist," Easton, Pa., Jan., 1914. \$0.25). No royalty, but permission from author. French thriller; a striker wrecks the city light plant and returning home in drunken exultation finds he has caused his child's death. One of the most effective, tragic incidents available to amateurs. Two men, two women, one child; a humble bed room. 25 minutes.

The Sandbar Queen. BY GEORGE CRONYN. (Egmont Arens, N. Y., \$0.35). Realistic one-act play dealing with rough life in Canadian Northwest. Effective as character-study.

- The Servants.* BY HERMANN HAGEDORN. Satiric comedy in one act. Twenty minutes. Scene, a kitchen. Two men, three women. Agency for Unpublished Plays. Royalty, \$5.00. Amusing skit on the tendency to shirk necessary and homely duties. Very actable and not antisuffrage.
- The Seven Princesses.* BY MAURICE MAETERLINCK. Translated by Richard Hovey. (Howard, Stone & Co.) One-act symbolical drama of power and high literary value. Needs simple and restrained acting and careful staging. "Comparison of sleep and death in which the likeness of the one to the other is weirdly reiterated."
- The Silver Blade.* BY HERMANN HAGEDORN. Agency for Unpublished Plays. Royalty, \$10.00. Romantic drama in one act; blank verse; forty-five minutes; scene a castle room. Three men, two women, and others. Story of Guinevere, Arthur, Launcelot; a clerk knowing her love Launcelot vainly attempts to prevent her betrothal to Arthur. Difficult.
- The Sinner.* BY SHOLAM ASH. In *Six Plays of the Yiddish Theatre*. (John W. Luce & Co.) Drama of horror in one act. One exterior scene. Fifteen men, one woman, a crowd. "A wierd and gruesome tale in which a series of accidents, while a grave is being dug, is interpreted through the superstitions of the crowd to mean that the dead was too great a sinner to be buried in sacred ground." Sustained mood of horror.
- Soldiers' Daughters.* BY COSMO HAMILTON. In *Short Plays*. Serious. 20 minutes. Three women. One scene, a shabby sitting room. Two gentlewomen in straightened circumstances struggle with the temptation to take the "easiest way." The sisters and their old nurse make fine characters. Delicately drawn and written, and tho a serious play, admirable for competent amateurs.
- The Street Singer.* BY JOSE ECHEGARAY. (In *Drama*, Feb., 1917, \$0.75). Romance in one act; one scene. Two men, two women and a crowd. Touching and dramatic tale of love; skillfully and delicately written. Fitted for clever staging and lighting. Needs good acting.
- The Striker.* BY MARGARET SCOTT OLIVER. Publisher: Richard G. Badger, Boston, Mass. (In *American Dramatists*, \$1.00.) Characters, two male, three female. Costumes modern. Dramatic, acts well. Not difficult to stage. Shows effect of strikes on others than the strikers.
- A Sunny Morning.* BY SERAFIN AND JOAQUIN ALVAREZ QUINTEROS. Translated by Lucretia Xavier Floyd. (Manuscript and acting rights with Society of Hispanic, Author's Room 62, 20 Nassau St., N. Y. City.) This bright little dialogue between one-time lovers now grown old, is a comedy of an older type, but so gracefully written that the soliloquies and asides seem to add to the quaint charm. An artificial somewhat sentimental bit, requiring subtle acting.
- Suppressed Desires.* BY GEORGE COOK AND SUSAN GLASFELL. In *Provincetown Plays*. (Frank Shay, N. Y.) A very amusing and effective travesty on the Freudian psychology. A husband cures his wife of the habit of interpreting his—and everybody's—suppressed desires by having some of his own and arousing some in his wife's friend—hence jealousy and cure. 35 minutes. A breakfast room. Two women, one man.
- Temperament.* BY MARY ALDIS. In *Plays for Small Stages*. (Duffield, 1915). One-act farcical satire on "temperament" and the artist. Needs good acting

and a pianist. Simple interior. 25 minutes. One man, two women. Royalty, \$5.00 to Chicago Little Theatre.

The Tents of the Arabs. BY LORD DUNSANY. (John Luce & Co., Boston, \$1.25). An Arabian romance, poetic, powerful, picturesque. Scene, outside the gate of Thalanna. Five men, one woman; period-uncertain; costume. Two short acts. 50 minutes. A play of charm and high literary quality.

Their Own Pelard. BY F. W. REED. Agency for Unpublished Plays. Royalty, \$3.00. Comedy in one act and one scene. Thirty minutes. Three men, four women. Quarrels between crossed couples. A friendly tiff, a pretended past, and the two married pairs reach the brink of a disaster. The dinner horn calms all.

The Tragical History of Doctor Faustus. BY CHRISTOPHER MARLOWE. Mms. with Sam Hume, Detroit Little Theatre. A short version arranged by Samuel Eliot, Jr., Arts & Crafts Theatre, Detroit. Judiciously cut, popular with learned and the pit. Famous lines all retained. Needs facilities for effect, and excellent reading, and competent direction. But very fine if well done. 50 minutes. 16 men, 2 women. Mms. with Sam Hume, Detroit Little Theatre.

Trifles. BY SUSAN GLASPELL. (Pub. Frank Shay, 1916, N. Y.), (Washington Square Players Series.) Rights with author, 1 Milligan Place, N. Y. C. Three men; two women; a kitchen scene; drama of country life; lonely wife accused of murdering her husband is protected by neighbours who both reveal and justify her story. Two fine women's parts. 30 minutes.

The Twelve Pound Look. BY J. M. BARRIE. In *Half Hours*. (Scribner, New York, \$1.25.) Royalty to Frohman. One man, two women; an easy interior; about 45 minutes. A one-act comedy of considerable power. Needs good handling, but situation and lines carry well. Two leading parts, man and woman, offer great opportunities.

✓ *Uncle Sam's Daughters and What They Have Done.* BY AUGUSTA R. KIDDER. (French \$0.25). Half hour. Produced at the Broadway Theatre, New York, for a benefit under the title of "A Pageant of Progress," to applause and excellent Press notices. Five speaking characters, twenty characters of tableaux, showing what American women have achieved—from Pocahontas to Mrs. Eddy. Patriotic—thrilling—laughable. Simple to produce.

Vote by Ballot. BY GRANVILLE BARKER. In *Three Short Plays*. (Settle, Brown & Co., \$1.00.) Three men, two women. A comedy of English rural politics which contrasts laughably the fine-spun theorist and the practical man. It is so completely English in political background as to affect somewhat its appeal to the average American audience.

The Wings. BY JOSEPHINE PRESTON PEABODY. (Agency for Unpublished Plays.) Drama in one act; blank verse. Time, 30 minutes. Period—700 A.D. Northumbria. Three men, one woman. Royalty, \$10.00. Dramatic story of Aelfric, the King, Edburga, and Cerdic, the excited Monk—and how they learn to see beyond the world and the flesh, the joy of self-sacrifice—"Love, the one Likeness."

Winter. BY SHOLOM ASH. In *Six Plays of the Yiddish Theatre*. (John W. Luce.) Tragedy in one act; one scene. One man, five women, a voice. Owing to Jewish standards of precedence of marriage in the family according to age, the older sister must sacrifice herself for the younger. Poignant, realistic. Yiddish.

From, *The Daring*. BY ANNA SPRAGUE MACDONALD. (Agency for Unpublished Plays. Royalty, \$10.00.) Tragedy in one act. One hour, Scene, a cave on the Brittany coast. Period of the French Revolution. Five men, two women, soldiers. A very dramatic and tragic story of the time of the massacre of the Royalists in 1795; the devoted mother, the handsome and ugly sons, the girl—the terrible oath of St. Corentin.

CREATIVE TEACHING IN WAR TIME

EVERETT LEE HUNT

Cornell University

TEACHERS of liberal arts face many perplexities in adapting themselves to the military régime in our colleges and universities. They know that for the time their own aims and purposes are secondary; that their students must be more concerned with defeating Kultur than with receiving culture. And so conscientious teachers are wondering whether they should resign to enter a more active service, protest against a military handling of culture, or make some attempt at imparting the spirit of philosophy and letters to the members of the Student Army Training Corps in their few months of college life.

Certainly it is not a time for protests or lamentations. The only questions are concerning what is to be done. The suggestion of the military authorities is to intensify the work. In the laboratories this may be done by increasing the hours. In the shops of the mechanical schools something may possibly be done directly by speeding up. The introduction of military discipline will of course eliminate the useless loafing and what has been called the country-club type of college life. And the general atmosphere of serious purpose will of itself work almost a revolution in places where seriousness has been an evidence of naïveté. But even so, the teacher who knows that a life time is needed to grasp the spirit of his ideal is a bit puzzled over intensification. The fact that men are sent to college with an allowance of time for subjects other than military, would indicate that the college is not wholly a drill ground. The presence of women, and of men lacking the physical qualifications for active service, demands some recognition. The necessities of organization and administration will make it necessary in many cases to handle widely different types of students in the same classes. To all of these the teacher must give something, and he must intensify,—whatever that may mean.

The fact that least time will be given subjects requiring most time for assimilation will make it perfectly obvious that teachers of these subjects can only hope to create interests which will be pursued in aftertimes. The object of much teaching will be generally recognized to be the creation of interests. And it is very probable

that in many cases the way to intensify will be to extensify. This seems a bit paradoxical when one considers the shortness of the time. But the process of awakening intelligence, of creating interests, is very different from the impartation of knowledge with purely scholastic intent. Teachers who have regarded their teaching as introductory to the lifelong quest of the good, the true, and the beautiful, have long seen that the four college years are far too brief to permit of large accomplishment, and that as teachers their chief function is to create ideals and interests which will lead to future achievement. They have seen that, since four years of scholasticism accomplishes so little, if in that time interests are killed, ardors cooled, enthusiasms lost, the entire effort is futile, even tho work has been done, grades obtained, and scholastic standards upheld. The conception of creative teaching will not therefore be a wartime measure to them; it will be a continuance of their established practice. But the Students' Army Training Corps will emphasize as never before the brevity of the student life. It will bring a deeper realization that life is short and art is long. It will bring an open avowal of the creative aim in teaching. Hitherto this aim has only been used by teachers to comfort themselves for their apparent failure in actual accomplishment. Not wishing to believe all their efforts vain, they have hoped that somehow something of good would yet survive, that possibly interests were created whose fruits could not be measured by the achievements of college days. But that which has been their final apology may now come to be their chief purpose. "The stone which the builders rejected, the same is become the head of the corner."

In making this claim for creative teaching, it must be at once admitted that many lessons needed by youth are not in the nature of inspirations. What is here described as the creative purpose is not intended to supplant the purposes of discipline or skill. But the attempt is here made to make more explicit the aims and methods of the creative teacher. The references and applications in the field of Public Speaking are incidental and are intended only to show that this field of education, as others, may contain values not usually emphasized. It is not that the creative teacher, dealing much with contemporary problems, can afford to neglect the past, or to be careless of scientific accuracy. But he is a teacher rather than an investigator. And with the increasing need of men who can adapt themselves to new situations, who are resourceful and

fertile, the function of the creative teacher will come to be more clearly recognized in our educational scheme, and the right to employ his own methods for his own particular purposes will be more generally accorded him. The creative teacher, even tho he seem as out of place in academic society as Mark Hopkins' log in a laboratory, will in the future be accorded more recognition rather than less.

To quote Bertrand Russel is to be suspected of pacifism, but one need not be a pacifist to accept this statement:¹

"Man's impulses and desires may be divided into those that are creative and those that are possessive. Some of our activities are directed to creating what would not otherwise exist, others are directed towards acquiring or retaining what exists already. The typical creative impulse is that of the artist; the typical possessive impulse is that of property. The best life is that in which creative impulses play the largest part, and possessive impulses the smallest. The best institutions are those which produce the greatest possible creativeness and the least possessiveness compatible with self-preservation."

The chief purpose of the creative teacher is to make our educational institutions genuinely creative, and not merely conservators of the past. One of his chief characteristics is that he presents his subject in terms of problems and their solutions rather than in terms of departments of knowledge and their differentiae. This is both good psychology and a very ancient practice. The faulty psychology of our over-departmentalized knowledge lies in its tendency to produce inattention to factors which bear upon the problem, but which are outside the particular department in which the problem is supposed to lie. From this we get such artificial abstractions as the "economic man" of the classical economists, and the rational calculator of pains and pleasures of the utilitarians. From this excessive departmentalization arise many of the stupidities of German thought. But for our deliverance we need not await some new dictum of our pedagogical experts. The student who reads Plato reads him for economics, for astronomy, for mathematics, for politics, for sociology—in fact, it is difficult for any student to escape Plato.² But he does not turn to books and

¹ *Why Men Fight*. N. Y., 1917, p. 256.

² For another presentation of this see Stark Young, *the Return of the Teacher*, Nation, Sept. 7, 1918.

chapters with any such labels. He finds the dialogues bearing the names of certain very human beings possessed of boundless intellectual curiosity. When they fell to discussing a problem, they pursued it whithersoever it led; and left it for scholars of other generations to classify and label the various elements. And even modern students do not find Plato less illuminating for his careless mixture of ethics and metaphysics.

The student who takes a war aims course prescribed by the military authorities may find that the solution of any given problem demands psychological knowledge, but the center of his interests will be the solution of his problem and not the field of psychology. The significance of the knowledge gained in wartime courses will be in its application to practical problems and not in the logical arrangements of the professor's lectures. For the test will be in how the knowledge comes out, not in how it went in. The exaltation of the importance of the lines of university departments may serve to make of the students excellent pigeon-holes. An expert is a sort of human pigeon-hole, and we need many of them. Many valuable things are kept in pigeon-holes, but it takes a man to use them.

A student enters one classroom to listen to a clear and logically developed lecture, he receives a perfectly correlated mass of information, and departs with the feeling that it all has been insufferably dull. He has seen the subject at its best and wants no more of it. He enters another room in which the lecturer may be less thoro, less careful about his logic, and perhaps inconsequential in his information, and yet departs with zeal to the library to investigate a subject that never before interested him. He calls one instructor dull, the other brilliant. The dull man may feel and may be vastly superior to the brilliant man. He may be far safer counsel. But he is not so good a teacher for beginners. His love of thoroughness, his devotion to his particular field of knowledge has made all facts related to his subject interesting to him, and has made all facts which seem unrelated, uninteresting. He has acquired the Aristotelian habit of mind of seeing significance only in universals. No fact which represents his universal is dull. No fact which does not is significant. His students have not his acquired interests. They find his illustrations tedious and his thesis insignificant. He fails to connect his purpose with their lives. His scholarly thoroughness may be, tho not necessarily so, the very source of his dulness.

George Herbert Palmer has interestingly recorded his own avoidance of this in teaching ethics to undergraduates,³ and has insisted on the necessity of the teacher possessing what he calls the quality of vicariousness. The creative teacher has learned the lesson of modern science that the greatest significance may reside in the most inexplicable exception. He has a habit of collecting from everywhere significant ideas which are interesting in themselves. Then, if he has the associative faculty of the real teacher, his illustrations do not lose brilliancy by being absorbed into his thesis. Nor does he, like so many clergymen, lug in his stories by the ears to the distraction of his auditors and the distortion of his thesis. He has the faculty of making all things lead to his subject. To do this he must be philosophically minded enough to see the significance of all things. His scholarship must still leave his mind undulled.

"The essential fundamental element of the creative imagination in the intellectual sphere is the capacity of thinking by analogy, that is, by partial and often accidental resemblances. . . . Analogy is by its very nature, an almost inexhaustible instrument of creation."⁴ To be sure, analogy may result in absurd fancies. But what does not the world owe to the fact that analogies have flashed upon men as a result of their investigations in different fields of knowledge! How vastly less fruitful would have been Darwin's years of investigation without the analogy suggested to him by reading Malthus! One of Charles Eliot Norton's courses in Aesthetics was described as a series of lectures upon modern morals illustrated by references to Italian art. And yet who would have wished him to be less discursive? Dugald Stewart somewhere says of Montesquieu, "In his occasional elucidations of Roman jurisprudence, instead of bewildering himself among the erudition of scholiasts and antiquaries, we frequently find him borrowing his lights from the most remote and unconnected quarters of the globe, and combining the casual observations of illiterate travelers and navigators into a philosophical commentary on the history of law and manners." It was a similar ability that contributed to the style of William James. Ralph Barton Perry says of him, he "did not found a school. He was incapable of that patient brooding upon the academic nest that is necessary for the hatching of disciples. The number of those who borrowed his ideas is small and

³ G. H. Palmer, *the Ideal Teacher*, Cambridge, 1910, pp. 8 and ff.

⁴ Ribot, *Essay on the Creative Imagination*, Chicago, 1906, p. 25.

insignificant beside the number of those that thru him were brought to have ideas of their own. He probably read more widely than any philosopher of his day. He did not, however, value erudition for its own sake, but only as a means of getting light. His reading was always selective and assimilative; he converted it at once into intellectual tissue, so that it gave him strength and buoyancy, and never merely a burden to carry."⁸ Emerson, another creative force of America, was marked by the same refusal to be bound by limits other than those of his own interests, drawing his material from everywhere. Santayana says of him, "Emerson read transcendentially, not historically, to learn what he himself felt, not what others might have felt before him."⁹

To assume that the freedom of material allowed the teachers of Public Speaking will in itself enable all of them to inspire youth as Emerson, is, of course, absurd. But that lack of defined subject matter, that supposedly purely formal discipline which has partially prevented them from obtaining full academic recognition, now gives them their opportunity. They can measure their courses by the number of new interests awakened in their students. And if, as William James insisted, the size of a man is determined by his interests, then the Public Speaking teacher who has set forth problems so forcefully and illuminatingly as to lead to permanent interests, has really increased the size of men, and has been to that extent a creator. But the strongest claim of the Public Speaking course as a place for the development and recognition of genuinely creative force is in its requirement of the student. Real success in Public Speaking requires creative force, and tho its manifestations in undergraduates be only indicative of future performance, the Public Speaking teacher is always considering his courses to be failures or successes as he is able to draw from his students ideas of their own. And no student ever felt an affection for an idea comparable to the glow of enthusiasm he experiences over the product of his own thinking, when he does think. If we must rush our students thru a few months of college and give them courses in war aims as laid down by the war department, we shall not give them lasting enthusiasms over ideas if they have merely to sit still and be pumped into, as a cistern. The ideas that will carry conviction, that will give force to their personalities, will be ideas to which they

⁸ R. B. Perry, *Present Philosophical Tendencies*, N. Y., 1912, pp. 377-8.

⁹ Santayana, *Winds of Doctrine*, N. Y., 1913, p. 192.

themselves give form and expression. We decry the German school system for crushing individuality. We will emphasize the difference between Hun and American by providing courses where men under military discipline may yet feel themselves to be creators of ideas.

Another quality of the creative teacher, and one which also grows out of his refusal to be confined in his interests by the name of the chair he occupies, is that of suggestiveness. There is no enemy of suggestiveness equal to pedantic thoroness. The essence of suggestiveness is a quality of mystery,—a sense that only a glimpse of the promised land has been obtained, a belief that there are purple hills beyond more wonderful than any yet discovered. To have this destroyed by a mass of information that exhausts the subject and the student, to have all feeling of curiosity destroyed by knowing that all has been revealed,—this is the fate of the victim of the thoro pedant. Many a speaker has clearly and definitely explained a subject, and kept so carefully within its limits that his audience remains unmoved thru the obviousness and completeness of it all. There is nothing further to be thought or said about it. A man who leaves the impression that there is much to be known if the student cares to seek will arouse an interest that may bear fruit thru the years to come, for the knowledge that is most wonderful to us is knowledge we do not have, and a secret of intellectual progress is to cherish a lively wonder about knowledge just beyond the horizon. The man who exercises power over us is the man who impresses us with his ability to lead us to these unknown fields. Of course your thoro man will be intensive, which is a popular word just now, and rightfully so. And your suggestive man will be extensive and will be called hazy. But more men have been summoned to their quest by the call of the purple mist than by the lure of the guide post. The figure might prove unfortunate if pressed too far. But the creative teacher is thinking of arousing the student to activity on his own account, he leaves the results to the developments of later life. Such a teacher realizes with Plato that much of the purpose of the earlier years of training is merely to allow the natural inclination to become manifest. And if the student can leave college to fight the Germans with any interests that will supply definite purposes after the war has been won, the creative teacher has not failed.

The creative teacher who loves his work will not consider it necessary to banish all emotional intensity from the classroom that

scholarly impartiality may be observed. The attitude of detachment necessary to the scientific spirit explains much of academic sterility. For the intellect alone is never a motivating force. All psychology has had to be revised to meet the newer views of the springs of action. "Suppose a man reduced to a state of pure intelligence, that is, capable of perceiving, remembering, associating, dissociating, reasoning, and nothing else. All creative activity is then impossible, for there is nothing to solicit it. . . . The emotional factor is the ferment without which no creation is possible. . . . All forms of the creative imagination imply elements of feeling."⁷ The subject matter of a course in war aims is not properly a field for the purely descriptive method—at least, not yet. The ought cannot be eliminated. What *ought* to be and what ought not to have been, will demand presentation as well as what is and what has been. And the fullest response to these situations will be obtained where the student is permitted complete expression. Even for rational purposes the emotional factor is here an aid. Every teacher of Public Speaking has observed that logic seldom produces rigorous unity in speeches when unaccompanied by emotion. "It is the sympathy of the mood that characteristically begets germane associations."⁸ The whole purpose of a study of war problems is forward looking. Out of the material of the past the students now studying and fighting are to create a better world. That creation must be stimulated by emotional factors, emotional factors arising from the subject matter itself, strengthened by the influence of the instructor, brought to full consciousness by the student's own expression, and finally receiving confirmation in the ordeal to which he marches.

The creative teacher knows that he is helpless, as his students will be helpless, without inspiration. Of course it is hopelessly out of fashion to speak of inspiration. A psychologist would certainly insist upon the use of a keener-edged word. He would wonder whether I refer to the activities of Apollo, an inexplicable poetic frenzy, or whether some reference is really intended to the unconscious, subconscious, or coconscious mind as developed in the literature of the subject. But mayhap a kindly critic will some day give a scientific interpretation to these notions. A teacher without faith in the processes of inspiration will leave little to subconscious

⁷ Ribot, *Op. Cit.*, p. 43.

⁸ Jastrow, *The Subconscious*, Boston, 1906, p. 113.

mental activity. He will demand that everything, both in his own thinking and in that of his students, be upon what Professor Woolbert calls the open level of logic.⁹ For subconscious activity bursts into consciousness at strange times and places. It cannot be depended upon to erupt geyser-like precisely at examination time. Its results are often so far in the future that they must be taken on faith. And when the ideas and images do break forth from the submarine depths of the unconscious, they are often so transformed and are used in such different connections that their sources are hardly recognizable. For "the creative imagination presupposes two fundamental operations,—the one negative and preparatory, dissociation; the other positive and constitutive, association."¹⁰ The process of dissociation, of breaking up and shattering the images, of blunting them by collisions, is an absolute necessity for creative work. Oftentimes the more changed the image is in becoming the property of the memory, the more valuable it is for creative purposes. A total reintegration of images in their exact original form would make all creation impossible, and we should all be as ineffective as garrulous folk who exercise no selective faculty and insert all the details of every story. This changing of the images and using them in new connections is a mark of intellectual vigor, just as mere faithful reproductiveness signifies a lack of it. The teacher who is delighted at positive evidences of inspiration is often disheartened at the evidences of the negative preliminary processes. The changing of the images, the apparently lawless fusion of them on the examination paper, does not correspond with the systematic way in which they were presented. But the creative teacher who is keen in judging intellectual possibilities has many ways of judging the activity and receptivity of the student's mind. And he knows that he exercises something less of control over the mental assimilation of the student than the cook exercises over the digestion of the household. The appetite can be stimulated and nourishing food provided, but no cook can ever tell how many pie-counters and confectionery stores and banquets have conspired to upset her calculations. And the sources of food supply are infinitely limited in comparison with the sources of ideas which enter secretly into our unconscious activity. The teacher with a realization of

⁹ Cf. "The Place of Logic in a System of Persuasion," *QUARTERLY JOURNAL OF SPEECH EDUCATION*, January, 1918.

¹⁰ Ribot, *Op. Cit.*, p. 15 and ff.

the complex and little understood processes of the mind—if there be a mind—will know how ineffective are his dreams of orderly control. He will know that the subjective factors in the student's consciousness are not adjusted with reference to graduation requirements, and also that they are not therefore less powerful in their influence. And so he strives to become a successful contributor to this whole process which he hopes will some day be creative, by adjusting himself to the student as well as to his subject. And if he is wise, he will be patient in waiting for results, and he will hope for much from the vagaries of inspiration.

There will always be much of the amateur about such a teacher. But for this particular process of creative teaching, the amateur spirit is precisely what must be preserved. We seldom feel ourselves stirred to emulation by professionals unless we ourselves are professionals in the same activity. Their excellences and superiorities do not arouse us because they do not conflict with our own pretensions. We are not distressed at our own lack of accomplishment because our excuse is so readily at hand. We have not had the training. That is not our business. The accomplishment is merely the result of training, and no indication of native superiority. Laymen did not marvel at Josiah Royce's philosophical knowledge; that was his business. If he was good at it, so were they in their business. But when he entered upon a discussion with a meteorologist and confuted him, there was a thing to be wondered at. There was a man who could carry on a profession and outdistance men in other fields just for the fun of it. And any man feels himself stimulated by such a command of learning. Such a mind is fascinating because of its spontaneity, its careless ease, its suggestion of illimitable horizons. It commands the service of learning for the particular purpose of the moment. It is itself greater than mere learning. It does not give the impression of helplessness as it approaches the limits of its professed domain. We are all susceptible to this charm of the amateur. Even tho our critical faculties remain alert, when we meet the amateur whose performance leaves us satisfied, our enthusiasm has an added zest. A much appreciated musical organization now touring the country is the Great Lakes Chamber Music Quintet. These men were professionals with established reputation in their various localities before they enlisted in the navy. But when they appear on the platform clad as Jackies, the illusion of the careless amateur is complete. Professionally

they are Jack tars. Temporarily they are playing together for the joy of it. Their art is their recreation. It is not merely our musical sense nor our patriotism that incites our applause of their interpretation of a Beethoven String Quartet. It is also our delight at the performance of apparent amateurs. There is a suggestion of infinite possibility about it all. If a group of sailors can do this for amusement, what could they not do with serious effort? And if they find art so joyous, why not we? The teacher in the classroom whose lectures are thoroly professionalized excites little wonder or admiration. He has the students at a disadvantage. He has the drop on them. But the man who states a problem because that problem is of human interest, who brings to bear upon it the play of his native wits and a wide knowledge of similar problems, who does his thinking in the open, who assumes no professional superiority—that man will be a genuine stimulation. There is evident no particular reason why the student could not be like him. His only apparent superiority is in his love of knowledge, and we are seldom annoyed by superiority in devotion. We read Rupert Brooke,—

"O dear my loves, O faithless, once again
This one last gift I give; that after men
Shall know, and later lovers, far-removed,
Praise you, 'All these were lovely'; say, 'He loved.' "

and love him because he was "The Great Lover." The creative teacher is the *lover* of knowledge, and this aspect of his humanity is never obscured by his scholarship.

It happens in the field of Public Speaking that it is the amateur spirit which predominates in the great orators. The speaker must create out of his subject a unity which shall at least seem to be a complete whole. There is no genuine creativeness by parts. But professionalism is the product of specialization resulting from the division of labor. Its methods are not creative. It proceeds by parts, for it is more concerned with means than ends. Professionals determine our technique, amateurs determine our aims and purposes. The orator who speaks as a specialist is called in after our intention has been decided upon. For many occasions we call in expert testimony. But we do not think of Burke as a conciliation specialist, of Patrick Henry as a Liberty specialist, of Lincoln as an expert on dedicating cemeteries. These men were orators because they were lovers of the causes for which they spoke. They

were in the finest sense amateurs. Professional skill which obtrudes itself upon the love of a cause is always obnoxious. An audience resents the notion that a speaker is a skilled orator just as a maiden would resent the notion that she is being wooed artfully. This amateur spirit is preserved, not by unskilful speaking, but by a predominant emphasis on ends and purposes. And the concern of the creative teacher is with ends and purposes rather than with technique. He will therefore in his finding and teaching of truth, strive always to preserve the amateur spirit, and will impart to his students something of the same spirit.

Nothing human is foreign to the creative teacher, his own thought is thought-provoking and suggestive of farther reaches, he is filled with the spirit of all life and knows its joys and sorrows, he abides the time when his students shall be moved by the same spirit, and the motive back of all his work is the love of it. Even such a teacher may not accomplish largely in the short months of his contact with wartime students, but he will offer the best of our hopes and aims to those who are fighting for us. And if after the war is won there shall be a further development of the same creative purposes, another measure for times of stress will have proved its value for all our times.

JURYMAN OR CRITIC

THREE REBUTTAL ARGUMENTS AND A DECISION*

A FINAL REPLY

H. N. WELLS

University of Southern California

WHILE I am not particularly insistent upon the application of the rule that He who opens should close a debate, yet I am unwilling to waive the rule when its waiver permits my opponent to introduce constructive matter in his final rebuttal, which I have had no opportunity to refute. This I deem to be the case in the instance of Professor O'Neill's second observation on page 91 of the January *QUARTERLY*. Therein he undertakes to set forth the method whereby the "critic" judge reaches his decision. The instant article is primarily a reply to this second observation, but while I am about it I shall undertake a reply to the entire rebuttal.

(1) The first observation is: That a real problem may be connoted by an absurdly worded resolution, and the "Juryman's Vote" is condemned because it is alleged that this is unfair to the team maintaining the wrong side of such a resolution. In order to equalize matters, Professor O'Neill proposes that the "critic" judge should base his decision upon the comparative merits of the debaters in their display of "*knowledge, reasoning, original work, honesty, courtesy, good English, good speaking, etc.*" I have the temerity to believe that I have shown the fallacy of this the major premise upon which my opponent has built his case.

In the first place, a system of judging should not be bent to accommodate the exceptional case of an absurdly worded resolution.

* The following four articles represent what is undoubtedly the closing presentations of the distinguished debaters matching arguments on the issue; On what basis shall we choose judges for debates, as jurymen or as critics? The Editor *pro tem* wishes to make known that the two articles by Judge Wells and the one by Professor O'Neill were submitted to him by the Editor-in-Chief with the following instructions: "Go through and fix up a summary if you like, or leave the whole out, or do any other thing that seems good to you." I have elected to put in the three complete papers; in addition an other thing has "seemed good" to me, the appending of a kind of decision rendered by a judge who has the qualifications of a competent critic, who has had experience in rendering one-man verdicts and in stating his reasons for judging as he does. Accordingly at the close of the Wells-O'Neill papers is a statement by Mr. L. R. Sarett, giving his vote and his reasons therefor. Readers interested in debate will find much solid food for thought in these four papers. C. H. W.

The school which is responsible for its phraseology and the school which carelessly accepts combat upon such a resolution are neither of them entitled to any consideration. They are both guilty of contributing to a farce. They have perpetrated an imposition upon every person who attends the contest. The parties being *in pari delicto*, Equity should not interpose to relieve them. Such an argument ought to condemn the "Critic's Vote." If the system succeed in its avowed purpose, it clearly acts as an inducement to careless preliminary arrangement; it encourages shiftlessness in the statement of the resolution and the selection of a subject of debate.

But it fails in its avowed object. It inevitably *forces* a lopsided character upon *every* resolution. One side or the other will have a greater opportunity to *display* knowledge or to "exhibit" original work; there will almost invariably be greater opportunity for the parade of good speaking on one side or the other. This is equally true of research and every other element included in Professor O'Neill's "et cetera." Permit me to observe that, notwithstanding the reiteration of this point during the course of this debate, no attempt whatever has been made to reply to it. Until refuted, this point, alone, should be determinative of the argument.

(2) We are told that "the practical application of the critic's vote is simply this: Judges are chosen who know what constitutes good debating, respectable teachers who have a real interest in promoting correct standards preferred. Each Judge listens to the discussion and at its close votes for the team which in his opinion is made up of the better debaters. In many places this system is used with a single judge rather than a board. The judge or judges should give orally or in writing reasons for the decision."

This is probably intended as a reply to my repeated request for a specific statement of the method used by the "critic" judge, but I must submit that it is "question begging" in its every sentence. Its nearest approach to a reply to this point is its description of Professor Sarett's questionnaire. (See "The Expert Judge of Debate," April, 1917 *QUARTERLY*.) This questionnaire has once before been incorporated by reference into the "critic" system of judging (October, 1917 *QUARTERLY*, p. 350). Since Professor Sarett did not offer his eleven questions as an illustration of any system of judging, but solely as a method of critical analysis, for the enlightenment of debaters and audience, I am reluctant to draw him into a discussion which may be distasteful to him; but I am compelled to

attack the questionnaire, as used by Professor O'Neill. I have made frequent use of it, for the purpose advocated by Professor Sarett, and am very happy to make acknowledgement of a real indebtedness to its author. But it is one thing to use a series of questions, which confessedly overlap, for the sole purpose of critical dissection of a debate, and quite another thing to obvert it to a system of judging, which requires the specific segregation and separate appraisal of the elements considered by the respective questions. The overlapping is inconsequential in the first case, but it is utterly destructive in the second.

I submit that the "Juryman" would ask questions 2, 3 and 4, since they constitute the same question in different forms, that is, when used as a method of decision and not for the purpose of illustrative analysis, they all really ask: "Which team submitted the stronger case?" They are:

"2. Which team better supported its contentions with sound proof?

"3. Which team established and maintained the most crucial issues?

"4. Which team was superior in destroying its opponents' crucial issue?"

These questions all go directly to the strength of the case and the weight of the evidence, and my only objection to them goes to their duplicity and consequent double crediting.

Question 1 is as follows:

"1. Which team was superior in the clear, coherent and effective organization of its material?"

With the emphasis placed upon the word "*effective*," this question might also be included in the previous group. But if it be used in behalf of the determination of the comparative "ability of contestants," what is it that the judge decides? Manifestly, he must adjudge that one team was superior to the other in "the clear, coherent and effective organization of its material," in *relation to its effect upon the strength of the case*. To what other purpose can clarity, coherence and effectiveness be directed? What the question must mean is: Which team most clearly, coherently and effectively presented its *case*?

Certainly, this question will never relieve us from thinking in terms of the relative strength of cases. It compels precisely such thinking. Since Professor Sarett admits that his questions overlap

each other, it is apparent that Question No. 1 also forces double crediting. Manifestly, sound proof and crucial issues have received incalculable force from the clarity, coherence and effectiveness of the organization of material. Indeed, it often happens that sound argument and the maintenance of crucial issues, together with the destruction of opponents' crucial issues, are unobserved by the judges by reason of the absence of clarity, coherence and effectiveness in organization of material. In other words, the elements mentioned in Question 1 must receive due credit when the answer is given to Questions 2, 3 and 4. Further credit is double credit, unless the proponents of the "critic's vote" have some esoteric system of segregation which it is certain they have thus far declined to explain.

Question 5 frankly speaks in terms of the strength of the case. It reads as follows:

"5. Which team, through greater freedom in departing from prepared speeches, and through superior extempore speaking and resourcefulness, more readily adapted its arguments to the arguments actually made by its opponents upon the platform?"

Here, "freedom in departing from prepared speeches, superior extempore speaking and resourcefulness," are not considered for their own merit at all. They are considered solely in relation to the adaptation of the team's "arguments to the arguments actually made by its opponents upon the platform." In other words, this question is not directed to skill in debating at all. It has to do solely with the maintenance of the case, and the destruction of the opposing case. But, since Questions 2, 3 and 4 are determinative of these points, it is obvious that Question 5 causes a further overlapping, namely, the determination of the same matters from another angle, and a consequent double crediting. Question 5 also overlaps question 10, as Professor Sarett admits, for both deal with rebuttal.

Questions 6 and 7 may be considered together, they are:

"6. Which team in its constructive argument manifested a superior analysis of the question?

"7. Which team manifested a superior analysis of the debate as it actually progressed on the platform, i.e., which team was superior in discovering and following the strategic issues rather than the minor or irrelevant points?"

Analysis, whether of the question, generally, or of the debate as it actually progresses on the platform, can never be *superior* except as it is used to strengthen the case and argument; its superiority consists in its accomplishment of this precise result. Therefore, we have another overlapping and further double crediting.

Question 8 reads as follows:

"8. Which team was superior in team work?"

This question may be treated in almost the same language as the two previous questions. What is *superiority* in team work if it be not such strategic use of the varied talents of the respective speakers as will add strength to the case which 'he team presents? Any other team work must either be exceedingly inferior, or be a display of jugglery, which we all unite in denouncing. Question 11 reads as follows:

"11. Which team was superior in debate strategy?"

By substituting the word, "strategy," for the phrase, "team work," the language used in commenting upon Question 8 may be repeated in respect of Question 11 and is sufficient without repetition.

If a similar substitution is made in respect to Question 10 we find that that question also, is not directed to skill in debate, as such, but is a still further consideration of the strength of the case, but with a further overlapping and further double crediting.

Question 10 reads as follows:

"10. Which team in general—aside from the rebuttal work presumed in other questions—was superior in rebuttal?"

It is inconceivable how rebuttal can be considered without thinking in terms of the strength of cases. It is directed to the destruction of the opposing case and the consequent advancement and strengthening of the case of the rebutter.

It is true that a team may show greater *facility* in a number of the enumerated elements, but *superiority* in sound proof, maintenance of crucial issues, the destruction of the opposing crucial issue, *superior* analysis of the debate at all points, *superiority* in team work, *superiority* in rebuttal and strategy, are almost synonymous with superiority of argument and case.

Question 9 calls for a separate accrediting of "delivery." It reads as follows:

"9. Which team was superior in delivery, aside from the effective delivery presumed in other questions?"

In the entire eleven questions, composing Professor Sarett's questionnaire, Question 9 is the *only* question, which is logically adapted to the use of the "critic" judge. It will be admitted that delivery *may* be superior upon the part of the team which presents the weaker argument.

But to what is delivery directed, in debate, if not to the strength of the case? Has not the "exhibition" of clarity, coherence and effectiveness in organization (Question 1) derived its chief force from delivery? Has not sound proof (Question 2) received added weight from delivery? Has not the crucial issue (Question 3) been made plain, established and maintained by delivery? Has not the destruction of the opposing crucial issue (Question 4) been cogently demonstrated by delivery? How will freedom in departing from prepared speeches and superior extempore speaking and resourcefulness (Question 5) be distinctly severed from superiority in delivery? Has not delivery tremendous influence upon the display of superior analysis? (Questions 6 and 7) Indeed, what element of debating skill can be distinctly separated from delivery?

The other 10 questions can only be answered in favor of any team when it has forcefully and clearly presented its case to the judges. The only legitimate purpose of delivery and kindred elements is to impress the points advanced upon the minds of the judges. Used for any other purpose, it cannot be called *superior*.

If we judge the comparative *merits of the cases presented*, we cannot fail to give full credit to *such* use of *delivery*; it has achieved its every proper purpose, and has added credit and effect to the argument in the minds of the judges. Remember, it has been conceded by my opponent, that its use for any other purpose constitutes "cheapness, bombast, superficiality, banality and dishonesty."

The "juryman" system of judging has been clearly set forth in every detail; even our opponents admit this.¹

But our opponents do not or cannot intelligently describe the method by which they use the "critic's vote." If their system is practical, certainly we are entitled to a definite and clear cut explanation of its operation. This has not been presented, not with-

¹ See, "Judging Debates," and "The Critic's Vote," October, 1917 *QUARTERLY*, where my description of the operation of the "juryman's vote" won the following commendation from Professor O'Neill:

"This is the clearest statement I have seen of the stand taken by those who desire a 'juryman's vote' in contest debating, rather than a 'critic's vote.'"

standing repeated requests. The questionnaire to which we are referred, is admittedly a complex and overlapping system. It surely does not present, in its author's language, the "definite and sound professional standards," necessary for the correct and scientific adjudgment of debates, however useful it may be for purposes of analysis.

If we stick to the simple proposition of determining the greater weight of evidence and strength of case, the judge has no difficulty in noting superficiality or dishonest practice. He does not *penalize* these sins, he simply ignores them because they carry no conviction; because they do not advance the debater's case in the mind of an intelligent judge. But, the function of the "critic" judge is so complex, and, since he is forbidden to think in terms of the strength of cases and weight of evidence (assuming that he can avoid doing so), it is exceedingly easy for him to fail to observe the dishonest or superficial character of the argument. A clever team will completely hide the specious character of its case, from even an expert judge, whose attention is diverted from the strength of the case and the weight of the evidence, and who is compelled to think in "terms of ability of contestants," solely.

Professor O'Neill mentions two elements which *apparently* have no bearing upon the development of the debater's case. They are "courtesy" and "good English." I do not concede that these elements do not receive credit in a judgment based on the case. Not only do courtesy and excellent English constitute a strong psychological appeal, but they actually lend clarity and cogency to argument, by their destruction of prejudice and the production of an open mind, while their opposites repel and excite bias toward the case of the offender. But, in any event, if debate is to remain an intellectual combat, we must adjudge it as such, letting these elements play their incidental, but no less potent part. If a school is *discourteous* in debate, the remedy lies in the refusal of self respecting schools to debate with it. The use of *good English* is naturally expected of debaters representing educational institutions of standing, and we must rely upon *self respecting instructors* to select men who will not disgrace their school. It must be remembered that a debate is not a contest in either etiquette, grammar, or literature. I hold no brief for the rude debater, but if judges mistake legitimate ardor for discourtesy a few times, and punish accordingly, the result is likely to be the ruin of some young man's

forensic career. The judge is entitled to "punish" dishonorable practice when he detects it, for this has a direct bearing upon the argument. I mean by dishonorable practice, conduct which amounts to a "foul," such as the manufacturing of evidence, or misquotation of authority. Such conduct destroys confidence and confesses a weak case. But mere ill manners demand another remedy. Sheer nervousness is the true cause of much supposed rudeness, and it is exceedingly difficult to draw the line between legitimate aggressiveness and discourtesy. Certainly, no intelligent "juryman" judge will ever *reward* discourtesy. I am not so certain of the "critic" judge. If he should *mistake* discourtesy for aggressiveness and enthusiasm, he would probably accredit it as "debating skill."

(3) Professor O'Neill says that if I am to be absolved from the charge that I believe "that there is something cheap and unworthy and dishonest and immoral about being able to debate," the only alternative that occurs to him is that I must believe "that *other people* who might be called in as critics would either frankly approve cheap, unworthy and dishonest work, or else that they would not be able to tell it from genuine debate." Professor O'Neill continues, after quoting my condemnation of the *misuse* and *abuse* of debating skill: "The only answer to this position is that we shall choose decent and intelligent critics—men who also despise misuse and abuse and all cheapness, bombast, superficiality, banality and dishonesty, and who can distinguish these qualities from those of thorough, honest, intelligent debating." Nowhere are we told how the judge is to do all these things. If I stood alone in my position, I would be strongly inclined to believe that my inability to understand Professor O'Neill were due to my own intellectual limitations, but during the course of this argument I have received communications from some of the ablest debate instructors in America, who are equally unable to comprehend the system used by the "critic" judge. If the "critic's vote," is based upon "correct standards" (the phrase is Professor O'Neill's) it certainly should not be difficult to give us a detailed and scientific analysis of the system used by the "critic" judge, and it is certainly high time that the advocate of the "critic's vote" should perform this service. If my arguments and criticisms are invalid, the easiest, surest and most complete rebuttal of them will consist in the illustration of the practical application of the "critic's vote." It seems to me that the discussion

has reached its final issue. That issue consists in this: Is it possible to make practical application of the "critic" system? When Professor O'Neill or anyone else, will give me a valid illustration of its practical application, I shall be the first to offer due acknowledgement of that fact, and to confess my error.

I want to know what are "correct standards" as used by the "critic" judge. I know what correct standards are in research, reasoning, public speaking, etc., but *the* "correct standard" required in their application to the judging of skill in debating must be some system by which we can severally distinguish and correctly and proportionately evaluate these elements. What is *that* "correct standard"? Some of the elements mentioned, namely, knowledge, original work, and honesty are impossible of actual determination during the course of the debate. The "critic" judge can only accredit their "exhibition" and that is dependent upon adventitious opportunity or the inherent susceptibility of the debater's case. Manifestly, these can never be equally distributed.

The terms, "cheapness, bombast, superficiality, banality," and even "dishonesty," are relative terms, particularly as applied to the use which is created by the application of the "critic's vote." If the debater is to be judged upon his "exhibition" of debating skill, why is it cheap or bombastic or superficial or banal, or even dishonest, for him to play up to such a system of judging, wherever an opportunity is given him to indulge in such conduct? It is just here that Professor O'Neill falls into a certain confusion of thought.

He desires to have the debater judged upon the comparative skill he "exhibits," but unsparingly denounces the attempt of the critic-bedeveled debater to satisfy that requirement!! He utterly condemns a decision based upon the comparative merits of the respective cases presented, but he joins me in condemnation of any display of "debating ability" which is not directed to the development of the case!! I am unable to understand his system of hermeneutics. Certainly, this is not "what we get in other kinds of contests."

I am unable to condemn men for *any* attempt to display those elements upon which they are to be adjudged. It is because the "critic's vote" emphasizes elements of skill for their own sake, in an enterprise, in which all agree that skill can only be legitimately employed to produce a stronger case, that I have said that it is calculated to teach men the abuse and misuse of debating skill. I am unable to understand how Professor O'Neill escapes the same

conclusion. Since skill in debating is admittedly only a mighty valuable means for the achievement of the stronger case, upon what principle is the substance suppressed and the incident elevated? And how can such treatment fail to produce distorted concepts in the immature minds of our debaters? From whatever angle it be viewed, the critic's vote is certainly very unjust to the debater.

I do not believe that either I or the eminent gentlemen who do me the honor to concur in my contentions, are either mentally or morally depraved, but we are utterly unable to understand how we are to base our decision upon elements of skill and fail to frankly approve of the mere display of these elements. If compelled to use the "critic's vote," we must humbly confess that *we* (not other people) are unable to distinguish genuine debate from what Professor O'Neill denounces as "cheap, unworthy and dishonest work." Apply his system, and we do not understand what he means by "genuine debating." We are in grievous need of the concrete illustration and complete analysis for which we have so repeatedly prayed.

On page 83 of the January *QUARTERLY*, Professor O'Neill says: "I am interested in judging the ability of the debaters to practice the *art* they are supposed to be practicing." (The italics are mine.) This is a very illuminating sentence. The "critic," you will note, is not to judge the excellence of the *practice* of the art, but is to judge the *ability* of the debater *to* practice the art. What is the art of debate?

"Argumentation is the art of influencing others, through the medium of reasoned discourse, to believe or act as we wish them to believe or act."

"Debate is a direct oral argumentative contest between two opposing sides, on a definite question, at a definite time."

The quoted definitions are excellent examples from the unexcelled text book on "Argumentation and Debate,"¹ by James Milton O'Neill, 1917, pp. 1 and 8.

Why does Professor O'Neill proscribe the judging of the *practice* of the art he so ably defines, and insist upon the judgment of the mere *ability* to practice the art? Since debate is a contest between opposing teams, on a definite question, in "the art of influencing

¹ If time shall ever permit, I hope to contribute an appreciation of this splendid book, the excellence of which is scarcely diminished even by its treatment of the subject "judging debates."

others, through the medium of reasoned discourse, to believe or act as 'the debaters' wish them to believe or act" why not adjudge *the practice of that art*? Why not render a decision "on the work done, the ability shown" *in* the practice of the act, and not upon the ability *to* practice the art? Superior ability *in* the practice of the art must be superiority *in* the practice of the art of "influencing others, through the medium of reasoned discourse, etc." It is certainly not an "exhibition" of ability *to* practice the art.

I think I do him no injustice when I say that the "critic" judge is really interested in the ability of debaters to practice the *arts* of debate. There is a vital distinction between the *art* of debating and the *arts* of debating. The *art* of debating consists of overcoming opposing argument by the production of convincing evidence. This production is aided by the *use* of certain allied *arts*. These *arts* are: public speaking, argumentation, use of books or research, speech construction and organization, rhetoric, etc.

I must insist that debate is not the proper place to adjudge proficiency in the *arts* of debate. If we judge the "practice of the *art* the debaters are supposed to be practicing," we must determine the result of the argumentative contest. We require the debater to practice the art of defeating his opponents in argument, to set up and maintain the better case. *That is the art that he is supposed to be practicing.* I want *that* art adjudged, and not the allied *arts*. If it be desirable, it is quite practicable and permissible to hold separate contests in the practice of these *arts*. But it is no more permissible nor proper to adjudge the art of debate by means of a system which awards the decision to the best exhibition of skill in these allied arts, than it would be to determine the winner of a foot race upon the comparative ability which the runners may display in form, grace, action, respiration, heart pulsation, and freedom from physical defects. A man might be a cripple and still possess that indomitable spirit and will which enables him to defeat an opponent who exhibits vastly superior ability in the various *arts* which are used in the running of a foot race.

While there is nothing cheap or unworthy about proficiency in speech art, versatility in rebuttal or diligence in research, etc., that fact can not stand as a valid reason why the decision should be awarded to a team *because* of its superiority in these arts, as such. If a team's superiority in these allied arts is insufficient to develop a more reasoned discourse than that of its opponents, and through

that medium exert the stronger influence upon others to accept the belief or action it advocates, then it is not superior to its opponents *in the practice* of the art of debate, on that "definite question," and at that "definite time." If we are to have the kind of decisions "we get in other kinds of contests," we must render the decision to the team which, by means of the stronger reasoned discourse, most strongly "influences others to believe or act as it wishes them to believe or act," be it ever so inferior in any or all of the allied arts. That is to say, the decision must be awarded to that team which most effectively *practices* the art of debating, as applied to the specific "argumentative contest."

If Professor O'Neill is really interested in the practice of the *art* of debate, he will adopt the "juryman's vote." If he is interested merely in the display or "exhibition" of the ability of the debaters in the practice of the *arts* which are *used* in the practice of the *art* of debate, he will continue to maintain his present opinion. But, in maintaining this position, Professor O'Neill will overlook that noble virtue which enables a man to *win* a debate, in spite of his deficiencies in some or all of the various *arts* of debate.

I do not permit anyone to precede me in respect for proficiency in any of the arts, but I deem the instilling, encouragement and rewarding of that spirit which overcomes all handicaps of incomparably greater importance than any art, or the sum total of all arts. Nay, rather, the achievement of this spirit *is* the ultimate and consummate art, it is knowledge, it is power, it is life.

COMMENT ON JUDGE WELLS' LAST MS.

J. M. O'NEILL
University of Wisconsin

I AM not trying to "equalize matters," or to enforce fairness, primarily but to get a decision that can be of some significance, that the students can win and lose, largely on the merits of their own industry and ability—not on the chances of wording and the accidental weight of evidence, and the judges opinion as to which *side is right* according to a wierd lot of presumptions. I think my original wording is somewhat to be preferred for the expression of this idea to Judge Wells' change of it; "comparative showing of the debaters in Knowledge, etc." instead of "comparative merits of the debaters in their display of knowledge, etc."

I agree that no system should be bent to accommodate exceptional cases. We should have one that will work right all the time because fundamentally sound. The schools may not be guilty. The discussion need not at all be a farce because the question is poorly worded or (a part of my comment which Judge Wells overlooked) so worded that one side has no chance to present the *stronger evidence*, especially in a few minutes to men who know nothing or who assume they know nothing about the problem.

The statement that one side will have a greater opportunity to display knowledge, parade speaking, research, etc., is such that it is a bit hard to take it seriously. All you have to do is to think over the propositions you have heard debated and see if you can find any on which this will be a serious thing. Of course there may at times be questions on which the opportunity for research and knowledge is better on one side than on the other. I grant this; but I have two comments to make, either of which seems to me to be a complete answer. 1. Such an advantage when it exists does not settle the decision so completely as would the advantage of stronger evidence under the other system, because this is harder to make use of. It tests the industry and ability of the student to make much of this opportunity. To *present the stronger evidence*, when it exists, when it is *either* easily worked out, accidentally found, or given to the debater outright by his "coach," requires neither ability, industry, or much else. A decision which rewards the use of an advantage in regard to research or knowledge has some educational significance.

One rewarding an advantage on "strength of evidence" has none whatever. 2. When this advantage does exist, it is one of many elements in the critic's vote; so the weight of the accidental advantage is minimized. In the jurymen's vote the weight of evidence is conclusive, so the accidental advantage may determine the whole decision. That one side of a question can offer an advantage in reasoning, honesty, courtesy, good English, good speaking, etc., is simply (in my opinion) ridiculous.

In regard to the Sarett questions: I have written already that I am inclined to think that I did not even think of them when I wrote that paragraph. They will illustrate the critic's vote if you please, or other similar lists of points will, or one needn't use any list at all.

I have denied all along Judge Wells' position that a system of judging requires the specific segregation and separate appraisalment of the elements considered by the respective questions. *Why* should overlapping be utterly destructive? As a matter of fact overlapping is practically essential in questions (if you insist on having questions) which would lie at the basis of judgment in any field? Take music, poetry, bridge building, horse breeding, dramatic writing, or acting, composition, sculpture,—anything, and draw up a list of questions which a judge might use as the basis of his decision. The questions are bound to overlap. And why should it not be so? Judge Wells' whole discussion of these questions seems to me an unsuccessful attempt to pervert the *obvious* intent of these questions. Of course all that is done must have some relation to the case. In a debate each team has presumably a case and evidence, and their job is to present the best possible case and the strongest possible evidence, and do it all in the best possible manner according to the best possible standards. Questions 2, 3, and 4 in Professor Sarett's list do overlap somewhat, are bound to in my opinion; but the *main point* at the basis of each is different. To me, 2 is primarily a question of evidence, 3 is a question of strength of case; 4, of rebuttal. But these three, of course, overlap somewhat. But what possible difference does that make? We are not assigning definite per cents, simply looking at the work done from various angles, not mutually exclusive angles. Suppose you were to view a statue from different points of view in deciding a contest in sculpture, would the points of view *have* to be mutually exclusive, due north and due south? My opponent's ignoring of clearness

and coherence in 1. and his interpreting of *effective* to make this a question of "strength of case" hardly meets the point. Of course, one must *have* material in order to *arrange* it clearly and coherently. *But still the weaker case may be clearer and more coherent.* Even Judge Wells' own wording "Which team most clearly, coherently, and effectively presented its case?" is patently a question of work done, not of strength of case. Under the "juryman" system such a question is clearly irrelevant. One can answer that for one side and hold that *the other* had the stronger case, or stronger evidence. Note that even these two concepts overlap: "strength of case," "weight of evidence," but *are not identical.*

The statement that superiority in analysis, team work, etc., has to be superiority in working toward strengthening the case is quite sound. But the seeming inference from this that because these things are related to the case that they are therefore adequately judged by judging the case as a case is very weak. One *team* may be superior in analysis, or team work, or strategy, or lots of other things, and the other team have the stronger case through an accidental weight of evidence available, through no credit of theirs. And it is *teams* and *their work* that we should be judging and not evidence or propositions. This seems to me to answer all of Mr. Wells' discussion in which he shows, what any one will admit, that all these questions have to do with the team's work in relation to its case—in other words that they have to do with debating. But what of it? As long as we can answer these various questions or others like them for team A. and then say that team B. has the stronger case, or the weightier evidence, or is right in its contentions, it seems to me to be necessary for him to show that these questions are improper ones for a judge to have in mind. You will admit that an *honest* and *intelligent* juryman will vote on the evidence regardless of how it is presented. The lawyer may be ignorant, uncouth, sly, discourteous, may use bad grammar, bad pronunciation, loose thinking, etc., etc., and still the evidence in favor of his *client* will be strong enough to win. And all *honest* and *intelligent* jurymen will vote for his client, for his side of the proposition, regardless of the contempt they may feel for him as a lawyer. What is the matter with this illustration? Does anyone really want this in contest debating? Or what was the matter with my earlier one in regard to the prizes for lawyers? Does anyone need to be told *how* such a board of lawyers could tell which practitioners

before the court were better, except by deciding who won or who ought to have won the cases tried?

Mr. Wells says on page eight that the other ten questions can only be answered in favor of any team when it has forcefully and clearly presented its case to the judges; that the only legitimate purpose of delivery and kindred elements is to impress the points advanced on the minds of the judges. But we certainly must admit that if the evidence is strong, it would have to be submitted very poorly indeed to such a jury as would judge an intercollegiate debate in order to have the judges fail to get the weight of it. And if the evidence on one side is stronger and we are to have a decision on the evidence, then we must not inquire whether a team has forcefully and clearly presented its case. Delivery certainly is of use only in presenting the case; but under the circumstances governing intercollegiate debate, if you have a decision on the evidence, and the strength of the case as a case, it is difficult to see how you can reward good delivery or good English, courtesy, honesty, analysis, reasoning, etc., etc.

Judge Wells' greatest difficulty, perhaps, is that he has not received a definite and clearcut explanation of the operation of the critic's vote. His difficulty in regard to this is honestly and sincerely hard for me to understand. In essence, the critic's vote is simply that, after listening to different people debating for two hours, the judge expresses an opinion as to which side has *done the better debating*. I do not yet see what further explanation of that sort of vote is needed. I can suggest a list of questions which the judge might have on a card to refresh his memory in regard to certain points, so he would not overlook phases of debating which might slip his mind for the moment; or I can suggest a table which a judge might use, such, for instance, as the one on the following page.

The questions Mr. Sarett suggested might be used, or other sets somewhat like them. It is clear that in using such questions, or such a chart, the judge is paying attention to much besides the weight of evidence and the strength of the case. Please note that he is not supposed to leave out of consideration the weight of evidence or the strength of the case, but he is asked to pass an opinion on the debating done, and not upon the evidence presented. This is a contest in debating. It is not a matter of settling the question for all time. We haven't the circumstances under which such a question could possibly be settled; we do not even parallel the cir-

JUDGE'S BALLOT

INTERSCHOLASTIC DEBATE

March 22, 1918

Andover High School, *Affirmative*

vs.

Brownsville High School, *Negative*

Resolved, that

Points to be considered in arriving at a decision	Affirmative				Negative			
	1	2	3	Team	1	2	3	Team
Analysis or interpretation of the proposition (plan of case).....								
Knowledge, information.....								
Strength of evidence.....								
Reasoning, inferences based on evidence presented.....								
Ability in extemporizing.....								
General conduct or deportment toward opponents, judges, audience, presiding officer.....								
Ability in rebuttal.....								
Use of English.....								
Clearness of speech—easy to hear, pronunciation, enunciation, etc.....								
Power or effectiveness in public speaking.....								

Note:—The critic or judge may fill in percentages for each speaker or one for teams as a whole; or he may use + and — to indicate his general opinion on each point, either for individuals or teams. The judge shall decide for himself the relative weight to be given to each of the points mentioned.

On the basis of the criticism as indicated by marking on the above blank, it is my decision that, on the whole, the better debating was done by the team.

(Signed) _____

Judge.

cumstances in real life in which such questions are settled, for nowhere do people try to settle in jury trials the type of question which university people discuss in intercollegiate debate. And in no jury trials anywhere do people try to settle even jury questions under the limitations of time, etc., which govern intercollegiate contests. I have gone into this rather in detail in my first article, and shall not repeat it here. But it is utterly impossible in passing upon the

weight of evidence to get safely clear of the judge's private opinion as to the merits of the question, because evidence on such questions *supporting one's belief* is pretty likely to seem stronger than evidence which goes contrary to one's belief. This being true, it is possible to attempt to apply the juryman's vote under only a tremendously complex system of artificial presumptions, which seem to remove the last vestige of reality from this public discussion which the students are indulging in. I have difficulty in seeing what more can be said about how this system works. As a matter of fact, it isn't a system. It is simply a point of view in regard to the contest. Students study and practice debating, and then engage in a contest in debating. and why should the decision be given on any basis except the basis of ability in debating? Why not judge debating instead of evidence? Will you demand to know how a judge or a critic decides who is the best singer? And will you in a contest in singing ask him to refrain from judging the singing, but to judge exclusively (assuming the truth of a dozen conditions which everybody knows can't be true) which song he likes best? If this seems too much like making a plea for judging on delivery only, change to a contest in poetry. Can't one who knows poetry read or hear read, as you choose, a list of poems, and give the prize to the best poetry, regardless as to whether or not he likes the subjects of the best poems presented? Or suppose you have a prize offered in carpentering, and a group of carpenters build some barns, would anyone think of awarding the prize on any basis except the building of the barn which shows the best workmanship? You wouldn't give it to the biggest barn, or the barn that had the best lumber in it, or to the barn that you liked best, as a barn for certain uses. Now the choice of good material is a part of the job; but it seems to me ridiculous to award the prize on that basis. If you want to *settle a question*, then pass upon the evidence only; but if you are going to do that, you must have other conditions than those governing inter-collegiate contests. Most assuredly the critic judge pays attention to the weight of evidence and the strength of case; I doubt if there is a single phrase in anything I have written to indicate that he should ignore these conditions. His attention should not be diverted. He should take in *all that goes to make good debating*, and then give the prize to the one who has done the best work.

Mr. Wells seems to assume constantly that the best work must coincide with the best evidence; that the best carpenter must build

the biggest barn out of the best lumber; that the best lawyer must necessarily be on the right side of the case before the jury; that the best lawyer always wins; palpably on unwarranted assumption.

The defender of the "juryman's" vote is very unhappy in his discussion of courtesy, good English, nervousness, rudeness, etc. He says that a debate is an intellectual contest and must be judged as such; but he declines to judge it on that basis. He is not judging the combat at all; he is judging evidence. He says that debate is not a contest in either etiquette, grammar, or literature. To him it seems simply a contest in evidence. In my opinion, it is an intellectual combat. It is a contest in public discussion. Grammar and etiquette, attitude toward audience and opponents, knowledge and reasoning, good English, good speaking,—all that goes to make intelligent discussion,—is a part of it. And all that goes to make intelligent discussion ought to be taken into consideration in reaching a decision, and the decision should be given to the students who do the best work in debating. It seems to me no answer to the statement that rudeness ought to be deliberately counted against a debater, to reply, "But if you mistake legitimate ardor for discourtesy for a few times, and punish accordingly, the result is likely to be the ruin of some young man's forensic career." Quite true, but once we mistake evidence for twaddle, and decide accordingly, we may ruin a young man's forensic career in another way. I don't see how we can have a system which will be fool-proof, and will work well whether the judge makes a mistake or not. I am not saying that only a fool could mistake courtesy for ardor, but I object to explaining away difficulties by saying that if you try to decide from a certain point of view and make a mistake, damage will be done. Harm will be done when mistakes are made under any system. When my opponent says that sheer nervousness is the cause of much supposed rudeness, and it is exceedingly difficult to draw the line between legitimate aggressiveness and discourtesy, my answer is that the debater who is so nervous that he appears rude, and so aggressive that he appears discourteous, is a poor debater, and that that kind of debating should be discouraged by being penalized; and further, that nervousness is not the only cause of rudeness, and aggressiveness not the only cause of discourtesy. His whole discussion based upon the discussion of the mistakes the judges might make, will work one way as well as the other. He says if the judge should mistake discourtesy for aggress-

siveness and enthusiasm, he would probably accredit it as debating skill. A sufficient answer to this comment is that if the juryman should mistake denunciation of the opponents for evidence and argument, he would probably accredit it to the strength of the case.

Mr. Wells again says that nowhere is he told how the judge is to distinguish cheapness, bombast, superficiality, dishonesty, etc., from thorough, honest, intelligent debating. Well, how does a man tell one of these qualities from another in private life, in private conversation, in listening to talking anywhere? How does a critic of poetry actually tell the difference between a silly jingle and a great poem? How does a judge of work in manual arts tell a piece of botch work from a perfectly finished article? The only thing I know of to meet this situation is to choose men in whose taste and training, experience, and intelligence you have some faith. You cannot enter into the minds of your judges and give them a process of thought by which they can mechanically determine bombast from intelligent discussion any more than you can give a similar mental mechanism to a musician by which he can tell ragtime from good music. How under the "juryman" system does a judge determine the weight of evidence or the strength of the case? *How is it done?* It seems to me that it is just as easy to comprehend how one who understands debating can have an opinion as to which group of two debaters has been doing the better work for the last hour or two as it is to understand how the same board can decide which side has presented the strongest evidence. *It is simply a question of which kind of decision you want the board to render.* If you are going to have a decision rendered on the weight of evidence, of course all you need is judges who can weigh evidence. If you want a decision on the quality of the work done in public discussion, then you want men who are competent critics of public discussion. If a detailed and scientific analysis of all this is needed, I must at present confess my inability to give it. In all seriousness, Judge Wells' questions on this point are simply incomprehensible to me. For years now I have been judging debates with other men who use this same system—that is, who give an opinion on the debating, and not on the evidence. It never occurred to any of us that we were doing anything wierd or strange. It seems to me that we are doing precisely what judges are doing in any other field that I have been able to think of.

Mr. Wells says that he knows what correct standards are in research, reasoning, public speaking, etc., but that *the* correct stand-

ard required in their application to the judging of skill in debating must be some system by which we can severally distinguish and correctly and proportionately evaluate these elements. And he wants to know what that correct standard is. I must answer that I don't know what he is talking about. Anyone who knows what are good standards in research, reasoning, public speaking, and everything else that makes good debating, can necessarily, it seems to me, express an intelligent opinion, after he has listened to a debate for two hours, as to *which side on the whole was better in these things*. Now if there is any mystery about that, I must beg to have the mystery pointed out to me before I am asked to explain.

We are told that such things as knowledge, original work, and honesty are impossible of actual determination during the course of the debate, and the critic judge can only accredit their exhibition. You can tell, can't you, after you have heard people talking about a subject for two hours, which side presumably knows most about it? Sometimes haven't you observed traces of work which is not entirely honest? I have. It seems to me that these matters are as easy to detect as the weight of evidence.

Would I be wrong in assuming that Judge Wells seems to think that a cheap, bombastic, superficial, dishonest exhibition *is* debating skill? My point is that these things are the very *opposite* of debating skill. That the skillful debater is one who presents the strongest case possible, directly, sincerely, without bombast, without superficiality, dishonesty, cheapness, etc. And again, I insist that debaters will try to avoid anything insincere, bombastic, and superficial if they know they are to be judged by critics of debating who do not believe that those qualities constitute good debating. Debating ability is, of course, directed to the development of the case. It is the *ability shown in the conduct of the case* which should be passed upon in the decision, and not the right or wrongness of the case itself. Again, take the analogy I suggested long ago, of the prize for lawyers. If this prize would be properly administered, wouldn't it go to the lawyer who conducted his case to the best of his ability in the courtroom? Would the lawyers try to play up to such a system of judging by being guilty of cheapness, bombast, superficiality, etc.? Of course not. They would do the best work possible under the circumstances. They would win or lose their cases before an intelligent jury according to the rights and wrongs of the *proposition*, and the *strength of evidence* they had

to present. But it is manifestly absurd to say that you should look to the record, pick out the law firm that won the largest number of cases, and present them the prize for having shown the highest order of ability and conduct in the practice of their profession. Again, I insist that all these glib and tricky evils can be encouraged under a critic's vote only on one or two assumptions. *There are no other possibilities*; Either (1) the judge is not able to tell the difference between cheap, superficial, bombastic ranting, and honest, sincere, thoroughgoing discussion, or else, if he is able to tell the difference, (2) he deliberately chooses to reward the former. For myself, I am satisfied that I can choose in this section of the country some dozen or two competent critics who can tell the difference just as easy as a critic in another field can tell good work from poor work, and men who are always glad to reward the better work. Mr. Wells says he is unable to condemn men for any attempt to display those elements upon which they are to be judged. I agree with him entirely. I should judge them upon their display, if you like that word, of the elements of good debating. Any man best exhibits his ability in good debating when he honestly, sincerely, thoroughly presents in the best possible manner the *strongest case of which he is capable under the circumstances*. But my opponent must admit that one team may do all of this, and the other team present to a given board of judges, what that board of judges would agree was stronger evidence. If not, I wish he would take the pains to offer some proof of the thesis that the better work and the stronger evidence are *always* found in conjunction. Skill can only be legitimately employed to produce a strong case, but the more skillful worker does not always have *the stronger case to present*. This fallacious assumption seems to persist through all Judge Wells' discussion.

I am perfectly willing to substitute the other expression, "The ability of the debaters to practice the art they are supposed to be practicing," as I used it, as it seems to me to be substantially synonymous with the expression, "The excellence of the practice of the art of debate which they are supposed to be practicing." I do not know that I have proscribed the judging of the practice of the art.

The discussion of the difference between judging the practice of the art and judging the mere ability to practice the art leaves me floundering. It is the *practice of the art* which I wish to have judged. I have had nothing else in mind in this discussion. But apparently there is objection to judging the practice of the art. Mr. Wells

wishes to take one element and judge everything on that apparently—to judge the “weight of evidence.” I wish to pass upon the workmanship, if you like, shown by the students in the art of oral discussion. Because of the nature of the contest and the subjects presented, it is obviously impossible to judge by results in the minds of the audience. I say it is obviously impossible, and I suppose every one will agree with me in this. Therefore we do the next best thing we can. We get competent critics in this field, ask them to listen to the contest and award the decision. It is as though we should have a contest in bridge building among engineering students. Each student is to work out a model bridge. He hasn’t the opportunity to spend a half-million dollars in building a real bridge, but he works out a model. Competent engineering experts are called in to examine the models and give the prize to the student who has exhibited the greatest ability in working out his model—not to the biggest model, nor to the model made of the best material,—not the model necessarily of the kind of a bridge that this engineer likes, or would like to have on his grounds or in his neighborhood. But from his knowledge of engineering, he is able to render an intelligent decision as to which student has shown the greatest ability in the practice of the art of bridge building. And this may be paralleled, I submit, in any field in which one can imagine a contest.

I think the “juryman” advocate is quite inconsistent in all that he says about wishing to judge the art of debate. I submit that this is what I wish to judge, and not anything else, but that he is not judging the art of debate—he is not judging *any art at all* when he gives his decision in any case upon the weight of evidence or the strength of the case. If this is not true, I wish again that he would offer a line of reasoning to support the thesis that the strongest evidence or the strongest case is always coincident with the greatest ability in the art of debate. It seems to me perfectly obvious that if you enter an intercollegiate contest with the assumption that the negative is right and that the affirmative must prove its case in the few minutes allowed it, or else you will vote for the negative, and then try to meet this situation by passing simply upon weight of evidence and strength of case, that your decision must necessarily be for the negative nine times out of ten, and that your decision will *never* have any *necessary* relation to ability in the art of debate, and can have no educational significance.

I submit the following nine questions with the statement that it is quite possible for a judge to answer the first eight in favor of one team, and to answer 9 in favor of the other team. And "9" covers completely the juryman's vote as it has been set forth. And under the juryman's vote it would be necessary to award the decision to the team against whom one answers questions 1-8, inclusive. And again, I point out that questions 1-8 are not mutually exclusive, and submit that they do not have to be mutually exclusive, and that there is no reason in the world why we should try to frame exclusive questions, or why we should try to assign a definite percentage to these questions. Following is the list:

Team A

1. Which team made a better analysis of the proposition?
2. Which team apparently knew more about the question?
3. Which team used better English?
4. Which team exhibited a better attitude toward opponents, audience, judges, etc.?
5. On which side was there better teamwork?
6. Which team showed greater ability in rebuttal?
7. Which team showed greater ability in extemporaneous adaptation of their case to the case of the other side?
8. Which team did the better speaking?

Team B

9. Which team would you vote for if the question were to be decided by you as a juryman, basing your decision upon the weight of evidence, or the strength of the case simply, under the assumption that the affirmative have a burden of proof which they must sustain or else lose the case?

Finally, may I ask Judge Wells how he chooses men in debating trials? I have read his interesting article on coaching debates, but that is not what I refer to. I mean, what attitude does he take? What sort of question would he put to himself if he were to listen to trial debates to pick out three debaters to make up a team? Couldn't he tell the good debaters from the poor ones by passing simply upon their ability as debaters, and isn't this precisely what he would do rather than to pick out the three men who presented the "strongest cases"?

COMMENT ON PROFESSOR O'NEILL'S LATEST MSS.

H. N. WELLS

University of Southern California

1. It ought not to be necessary to prove that the two sides of any debatable resolution are likely to be equal in their opportunities for the exhibition of debating skill. To my mind these inequalities are fatal to the argument in favor of the critic vote. Professor O'Neill's answer to this contention again develops what I am convinced is the fundamental fallacy underlying his entire argument, namely, that debatable propositions are likely to be of unequal argumentative values. It is necessary for Professor O'Neill to submit a resolution, which is *properly phrased* and upon a *debatable subject*, which is inherently and demonstrably stronger in argumentative values upon one side than upon the other, before he can be said to have established his major premise. Where the subject is *debatable* and *properly phrased*, it is almost inconceivable that either team will be able to demonstrate, in the short period of an intercollegiate debate, any inherent argumentative advantage in its side of the resolution. Professor O'Neill's system of judging, therefore, can only receive validity, if we consent to bend a system of judging to protect people who are careless in their selection of subjects and in the phrasing of resolutions.

2. Professor O'Neill challenges my statement, that Professor Sarett did not offer his questionnaire as an illustration of a system of judging. If my statement is wrong, I nevertheless submit that I was entitled to make it, for Professor Sarett says in his article on page 137 of the April, 1917 Number of *THE QUARTERLY*:

"Debaters and audiences frequently are at a loss concerning the *devious* processes by which a judge decides the merits of a debate. Occasionally they are disposed to question the soundness of his decision and to attribute it to a lack of *definite and sound professional standards*. Accordingly, in order to avoid this possibility and to *improve the quality of future debates* by a statement of a few of the elements of effective debating which constitute, or ought to constitute in one form or another, the proximate standard of a judge, I request that the following brief *analysis* of the debate be read": (Followed immediately by the questionnaire.) (The italics are mine.)

I have insisted that the questionnaire is offered for the purposes of analysis, and I submit that that is precisely what Professor Sarett says. He may intend his questionnaire to be used for the

purposes of judging, but he does not say that that is its primary purpose in his article.

3. Overlapping is utterly destructive, for the reason that the critic judge is attempting to adjudge the *comparative* merits of the debaters. It is necessary for them to adopt definite and sound professional standards if their decision is to receive the approval of reasoning people. Such standards require every element to be credited apart from other elements. Segregation is necessary, otherwise elements of skill *cannot* be evaluated truly and definitely. I do not understand why the elements judged in "music, poetry, bridge building, horse breeding, dramatic writing, acting, composition, or sculpture" should overlap. I do not think that they do overlap. I know that there are definite standards upon which horses are judged in horse shows, and I know that any judge of horses will be able to explain precisely the system by which he arrives at his decision. So far as I am acquainted with the other arts mentioned by Professor O'Neill, the same may be said of them. In any event, I have never heard of any of these branches being judged in terms of the skill of the artist. Music is judged upon the merits of the entity which the technical elements form, and not upon the skill of the artist in these several technical elements. The same is true of poetry. The thing to determine in bridge building is the comparative merits of the *bridges*: Is this bridge a better *bridge* than the other bridge? In deciding this question the judge would not determine which builder displayed greater skill in each separate element of bridge building, but would determine which *result* was superior to the other. So also, in a horse show. Which is the better horse; which horse most nearly approaches the perfect standard of weight, line, etc.? We do not judge the technical skill of the breeder in raising the horse.

Professor O'Neill asks the question: "Why not judge debating instead of evidence?" I have sometimes used the term, "weight of evidence," as a synonym for the term "strength of case." If Professor O'Neill means by his question, why not judge debating instead of strength of case?, then I will answer that debating consists in the development of the stronger case. The definition in Professor O'Neill's book and his own argument admit this. The objective of debating, and the purpose to which all legitimate "debating skill," is directed is the establishment and maintenance of the stronger case. I want the *debate* to be judged, and I am judg-

ing the debate when I judge the result of the work done, just as I am judging bridge building when I determine which is the better bridge. I will ask Professor O'Neill: Why not judge the debate, instead of debating skill?

In Professor O'Neill's practical application of the critic's vote, in the March number of *THE QUARTERLY*, he says: "Each judge listens to the discussion and at its close votes for the team which in his opinion is made up of the better debaters." Why not judge the debate, instead of debaters? It surely is not too much to say that a team may often demonstrate that it is composed of the better debaters, while its debate is obviously thin and ineffective. Why not judge the debate, instead of the idiosyncracies of the persons who are attempting to present the debate? In judging a contest in bridge-building, shall we first determine which builder is most industrious, the more profound student of the subject, the more versatile in meeting emergencies? Of course not; we want to determine which has constructed the better *bridge*, be he ever so inferior in personal attributes. The prize-winner in a horse show, may belong to a common drunkard, but we are not interested in that. The person who bred him does not concern us; we are interested in his product. So, also, in debate, we are interested solely in the argumentative product, for debate is an argumentative contest. Good deportment and good grammar are excellent attainments, but it does not happen to be a contest in these desirable qualities.

4. Professor O'Neill refers again to the hypothetical case which he suggested in his article on page 354 of the October, 1917 *QUARTERLY*; it is this: A reward is offered for "great examples of distinguished ability and high standards of conduct in Court practice." "A committee is appointed by the American Bar Association to hear the trials and award the prizes" to the lawyers deemed entitled to them. The trouble with this illustration is, that it is not analogous. Moreover, it is a splendid example of the fallacy of "arguing in a circle." The main issue in our argument is whether or not superiority in debating skill is the thing to be determined by the board of judges. Professor O'Neill submits an illustration, which, by its terms, complacently assumes that debating skill *is* the thing to be determined, and having assumed as a premise the very point in issue, proceeds, by his illustration, to prove it. Manifestly, in a contest where prizes are given "to the law firms whose representatives show the highest order of ability in the work done

in connection with "trial work, since the thing to be adjudged by the very terms of the contest is ability in trial work, the committee of judges would not base their decision upon the number of cases won, or upon any other element other than skill in trial work, but, if the decision were to mean anything, it would be necessary to adopt certain definite standards of professional skill, or, borrowing Professor Sarett's phrase, "definite and sound professional standards" would be established, upon which to admeasure the respective skill exhibited. I do not know how such standards could be established for such a supposititious contest, and, if it were held, I think that every practicing lawyer of sound judgment would agree that the decision would necessarily represent the personal opinion of the judges, based very largely upon guess work and individual preferences.

5. I am quite aware that no system of judging is fool proof. But I am not willing to enlarge the opportunity for mistake as I believe is done under the critic system. Indeed, I deem that system so complex, that I would not desire to apply such an epithet to the judge who should make a mistake in attempting to use it. I do not understand how he can avoid mistakes, when he assumes the omniscience necessary to determine who is the author of all argument which a debater may advance, or when he assumes to pass upon the industry and research of a debater, practiced through many weary hours prior to his entrance upon the platform. At any rate, I can never consent to a system which is calculated in its every method to award a decision to a team which has been utterly defeated in argument, by reason of a mistake made in the determination of the question as to whether or not a debater were rude or merely overzealous. I do not care to turn a debate into a contest in the display of etiquette and deportment. I hold no brief for the bully in debate or elsewhere, and I protest against any attempt to wile me into a false position. If we start upon this tangent, we will next have the judge undertake to pass upon the debaters' personal appearance, the cut of his dress suit, the style of his vest, or even the color of his hair. And, unless we confine ourself to the judging of the debate, that is the argumentative contest as such, why should we not undertake to pass upon the matters just mentioned? They, also, have educational value, and our institutions of learning desire to turn out men who have good taste in dress and a realization of the value of a good presence. Moreover, the

debater who has the temerity to appear upon the platform in an untidy condition should be reprimanded for his failure to observe due decorum. Of course, his ill-fitting dress suit may be due to his poverty and the necessity of renting a dress suit for the evening, but it is no more difficult for the judge to determine that fact, and give it due consideration, than it is for him to pass upon the debater's skill in research and his industry employed during the weeks or months prior to the debate.

6. Professor O'Neill has misunderstood me. I have never said, and I do not assume that "the best work must coincide with the best evidence," if he means by "the best work" superior skill in debate. On the contrary, it is because I know that the more skillful debater will frequently establish the poorer case, that I object to his system of judging. I do not want the decision in the contest in oral reasoning to be awarded to the team which has presented the weaker argument, however superior that team may be in the elements of debating skill.

Professor O'Neill is right: His first eight questions might be answered in favor of a team exhibiting superior debating skill, while the 9th might be answered in favor of its opponent. But I cannot think of anything more shocking to good sense, than to have the decision awarded to the first team. Why do we train men to analyze? Is it for analysis as an objective in itself? Isn't it in order that they may be better able to state and prove a case? It is pleasant to know much about a question, but rather useless in this practical old world, if we are unable to use our knowledge to definite purposes.

7. Professor O'Neill's eight questions do overlap. How will a team exhibit better analysis without at the same time, and by its superior analysis *show* a greater knowledge of the question. True, it may not *have* a greater knowledge of the question, but under the critic system we are solely concerned with what is exhibited. At least, superior analysis *tends* to show greater knowledge. Questions 5, 6 and 7 clearly overlap, for ability in rebuttal is very largely a matter of team-work. It is very important to have rebuttal offered by the right speaker and in the right place. It is mighty poor rebuttal and a very weak exhibition of rebuttal skill to use rebuttal in the wrong rebuttal period, or in constructive argument, when it should be reserved for one of the rebuttal periods. Usually rebuttal will clinch the argument only when it is offered at the right time.

Professor O'Neill says it is immaterial whether or not a questionnaire be used, but he clearly indicates that the critic judge must ask and answer certain questions in order to reach his decision. For the purposes of my argument, it is immaterial whether or not he does this in substance; the result is the same if he does it in effect. Any consideration of debating skill, as such, for the purpose of deciding which team is to be declared the winner in an oral argumentative contest must, of necessity, result in double-crediting of such elements as proficiency in speech art, strategy, and research. In other words, after the argument has received added force from the aid given it by these elements, after the contest in argument has been decided in favor of the team presenting the stronger case, it may be deprived of the decision by reason of its failure to exhibit facility in extemporaneous speech, or adroitness in strategy, or diligence in research. If it be deemed advisable to have forensic contests decided in this manner, let us not travesty reason by calling them debating contests, or let us define debate as something other than an "oral argumentative contest."

8. Professor O'Neill desires to know how I select men at trials. I have really answered this question in my article on coaching, in the March number of *THE QUARTERLY*. I do not select men at trials, for I deem it impossible to pass upon their respective skill in this manner. Debating skill can only be determined by association with the men and the subject they are debating. Some men are poor in one subject and excellent in others; weak on one side, but strong on the other. I hold a preliminary try-out and *all* who show merit are admitted to the final squad. I select the teams from the final squad after three or four weeks of work upon the subject. Even then, the teams are not finally selected. Two teams are pitted against each other, and numerous shifts are made during the training period. The work of these teams is adjudged each day, in accordance with "Jurymen's" standards, and the team which, after every combination of men has been tried, presents and maintains the strongest case, is the team which is sent upon the platform.

A JURYMAN-CRITIC'S VOTE

L. R. SARETT
University of Illinois

"**A**ND now, Honorable Judges, the cases of the affirmative and of the negative lie before you and so on, and so on." I am informed that the great Wells-O'Neill debate has come to a close; that they have both stated their arguments completely, and thus the debate is ready to go to the judges. The acting editor of *THE QUARTERLY*, moreover, has asked me to render a decision. Although I am loath to do this, for the reason that I have been dragged into the discussion, I comply with his request.

One faces the question, however, even after the complete arguments made by Judge Wells and Professor O'Neill: By what standard shall he make his decision? By the standard of the juryman?—a most incomprehensible, vague, and vile standard, according to Professor O'Neill. Or by the standard of the critic?—a fearful, double-crediting method, according to Judge Wells. As an experiment, I shall vote in this case as Judge Wells' "juryman,"—do I hear him object!—with something of the point of view and presumed qualifications, however, of Professor O'Neill's "critic."

To speak in the language of my character, "The debate this evening was exceedingly interesting, indeed one of the most interesting I ever attended. The 'young gentlemen' conducted themselves splendidly. And the debate was so close and the outcome so uncertain that I had difficulty in making a decision, but after due consideration. . . ."

Seriously, however, setting aside the many irrelevancies which Professors Wells and O'Neill have been dragged into, and refraining from further discussion of the hundred and one minor issues and points, it seems that the whole discussion as to who shall judge debates and what his standard should be, is based on two major issues. The heart of the dispute as it has developed is this: First, as a practical matter is it possible for a judge to vote as a critic pure and simple? Can a judge isolate the several elements of debating from what Professor Wells terms the "case," or "the weight of evidence"? Judge Wells insists that it can't be done; that effective debating, or skill in debate, cannot be considered apart from the

"case" or "weight of evidence." Professor O'Neill insists that it can be done. On the basis of the *argument made*, I cast my ballot for the latter.

First, Judge Wells contended that it can't be done because the critic cannot formulate any definite and accurate standards by which to judge. In the course of his reply Professor O'Neill referred to an analysis of the elements of effective debating which I incorporated in an article on "The Expert Judge of Debate"; in that article I set out eleven questions which the critic judge might ask himself and answer in striving to arrive at his decision. Professor O'Neill has submitted a similar list of questions. It seems to me that these analyses provide definite enough and practical enough standard for any judge who knows debate. At any event it is a more definite, ascertainable, and practical standard than any which Judge Wells has submitted. Throughout the discussion he has submitted no standard save that a judge should vote on the "weight of evidence," on the merits of "the case." What does he mean by "the case"? How definite is this thing, the case? The word is so ambiguous that it accounts for many of the misunderstandings throughout the discussion. If the gentlemen could have agreed on the definition of this term, "the case," early in the debate, much of the discussion would have been more pertinent and clear. Very often, so far as I can discover, Judge Wells uses the word "case" as synonymous with the word "debate"—and thereby begs the questions. If this is true, there is no argument; both men agree,—only Judge Wells is on Professor O'Neill's side of the fence.

To return to the list of eleven questions offered as an approximate basis for a critic-judge's vote; granting that the questions do over-lap somewhat—may I say that when I set out these questions originally I frankly stated that they over-lapped somewhat—that they are not mutually exclusive, that they are bound up at times with the subject-matter,—granting this, do not these questions constitute a good approximate standard? a fairly accurate basis? And isn't this basis vastly more definite, fair, and accurate than the hit-or-miss, devious processes of the non-critic judge or of the juryman? Why isn't it possible for the critic-judge to say to himself: "I want to judge this debate on the basis of superiority in the art of debate, in skill in debate. That skill may be regarded from several points of view. For the moment I shall isolate as much as possible each element of effective debating, and appraise it *for its*

own sake, in and of itself, as such; now from the point of view of effectiveness in the "organization of material," now from the point of view of "delivery," and so on. It is true these overlap somewhat with other points of view, but *for the moment* I shall stress this element, I shall hold this *point of view*." This sort of thing *can* be done; and it actually *is* done. Is there a teacher in our profession who doesn't actually do it in some degree every time he judges a debate? It seems to me, moreover, that Professor O'Neill's illustration of the critic judging the statue from various points of view is very apt; surely it is a more practicable and accurate standard—and certainly a more fair standard—that the one which Judge Wells advocates, the "weight of evidence," "the case," at best an ambiguous term which throughout the discussion was undefined. Therefore, on the first big issue involved in the discussion, namely, *can* a judge isolate and appraise for their own sake the elements of debate, skill in debate as such, from "the weight of evidence" or "the case," I agree with Professor O'Neill. Although one can't and shouldn't do it on precise percentages, and although the elements of effective debating are not rightly exclusive, it can be done in a general way and a way fairly accurate; and most readers of this magazine know from experience that it *is* done; every debate coach I have known trains his men so as to get a high rating from judges in these very particulars.

The second big issue, and the more important, is raised by the question, assuming that it *can* be done, *should* we judge debates in the character of the juryman or of the critic? That is, as a *matter of policy*, as an *ethical* matter from the point of view of professional principles, of the function of debate and of teaching of debate, is it *desirable* that we should judge on the basis of "skill in debate"—"the art or arts of debate"—rather than on the basis of "the weight of evidence," or "the case"; which is practically synonymous either with "the debate as a whole" or with "fullness and logical coherence of the brief"? It appears to me that this is the big underlying issue of the discussion, the ultimate issue; which is more valuable, good analysis or good speaking? Judge Wells and Professor O'Neill discussed it part of the time, but eventually the debate drifted away from it. A thorough and conclusive discussion of this point is still forthcoming—and probably will be for many moons owing to the diversity of opinion in the ranks of teachers of speech.

On the basis of the debate as it occurred, however, it is "six of one, and half-dozen of t'other." Voting from the point of view of "the critic-judge," I should be disposed to vote for Judge Wells, but inasmuch as "the critic-judge" is anathema to him, that's out of the question! Voting, however, as a "juryman-judge" on the "weight of evidence" and "the case," as Judge Wells would have it, I am disposed to agree with Professor O'Neill. The latter has well pointed out that it is unfair to decide a debate on the weight of evidence alone, inasmuch as debate propositions often do not have two evenly-balanced sides. Judge Wells' retort is that if a coach is unwise enough to select for debate a proposition which hasn't two even sides his team ought to lose; but it is no answer, it ignores the point. Moreover, it is my observation, and I believe the observation of most teachers of debate, that there is scarcely a big public question of the sort we debate that has two sides of equal strength; one side generally is *inherently* weaker in "evidence," or "case," or in the availability of proof and facts. Why, therefore, penalize a team, as one would have to do under Judge Wells' scheme, merely because it had the misfortune to be on the side of the debate which was inherently weaker? Why not take the critic's point of view and say: "This team, notwithstanding the limitations of its side, made out a strong argument by superior skill in debate, by more pertinent and effective rebuttal, by the more clear and coherent organization of its material, by better delivery, by demonstrating that it was a better team of debaters, by more accurate analysis; therefore I shall vote for it." This is manifestly fair and just. Why not do it? Moreover, we are attempting to train men in the art of debate; or, if you prefer, *all* the "arts" of debate. That is the end and purpose of our work. Then why not judge them on that basis?

The chief argument which Judge Wells makes against the fairness and the desirability of judging on the basis of skill in debate is that there is a danger that men might be tempted to the use of trickery, and so on. Really, doesn't this objection go to the principles, the ethics, or character of the debaters and their coaches rather than to the *inherent* merit of the method? Is it not a fair assumption that the body of our profession and of the college men interested in debate is in the main honest and dependable? I for one believe it, notwithstanding the minority that might descend to trickery and sophistry. We *must* go on that assumption, or else

go out of business. Again, if we should preclude the teaching of skill for its own sake merely because there is danger that that skill may be perverted, that it may be turned to an unworthy end rather than a worthy one, there is scarcely a discipline or activity in the college curriculum that should not be eliminated. Is there not always a possibility and a danger that the student in whom a teacher is developing skill in the use of his hands, his brains, and his various faculties, may not turn that same skill to account as a forger, a shyster lawyer, or an expert juggler of accounts?

The gist of the whole argument is this. Judge Wells wishes the debate to be judged *primarily* on the "weight of evidence" or "the case"—as I said I infer that by this he means the fullness and the logical coherence of the brief, and the preponderance of points; and *secondarily* (although nowhere does he make the definite statement) on skill in debate, and then only in so far as that skill serves to make the "weight of evidence" more clear, etc. Professor O'Neill wishes debate to be judged *primarily* on skill in debate *as such*, in and of itself, and *secondarily* on the evidence,—thus if one side is inherently weaker in evidence or "case" this misfortune will be no bar to the possibility of winning the debate if it is superior as a team of debaters, more skillful. The ultimate and conclusive answer to the question that is raised by these conflicting positions can be found only if we can agree on an answer to another question which is in turn created, and which lies at the root of the discussion, namely, What is the end of debate? What is its function? What is its purpose? Neither Professor O'Neill nor Judge Wells makes a definite statement on this point; each bases his argument on a different assumption. I infer from Judge Wells' attitude—this is merely an inference—that he believes that the end of debate is the revelation of "truth." (I use quotation marks because I believe that "truth" as it lies in all big public questions is more or less relative, varying with the temperaments, prejudices, experiences, and observations of judges; moreover "truth" is not always truth.) Professor O'Neill on the other hand believes that debate is an intellectual combat, a contest in skill in forensics. Obviously the gentlemen disagree in their basic conceptions concerning the end or purpose of debate. It is and always will be difficult to reconcile arguments concerning judges, standards, and so on, if we cannot agree on this conception of the function of debate; and our conclusions concerning all other questions of debate policy must vary with

it. If the debate is a game, an intellectual combat, a contest in forensic skill, then the judge should be a critic who knows the game, who understands the art and the arts of debate; and the standard by which he should judge contests should be the standard of skill in the use of that art,—skill in debate, skill *as such*. As a matter of practice, aside from theory, speculation, and academic discussion, do not most of us in selecting judges insist that they *understand debate*? that they make their decision on the basis of skill in debating rather than on the “merits of the question”? And aren’t these matters based on the theory that debate is an intellectual combat, a contest in skill?

As a final explanation of the vote I have tried to render and explain, let me add that if Judge Wells had defined and expanded his terms, “*production* of convincing evidence,” “*set up* and *maintain* the better case,” “*develop* a more reasoned discourse,” “*effectively* practice the arts of debate,” “which team more *clearly*, *coherently*, and *effectively* presented its case”—I say, if Judge Wells had taken pains to discover and to disclose what is behind all these italicised words (*italics mine*), he would have found that he was defending the precise case that Professor O’Neill has tried to bring out in the course of the debate.

So this juryman votes for the critic’s side of the argument as presented.

A HIGH SCHOOL COURSE IN DRAMATIC ART

GRACE H. STIVERS, DAYTON, OHIO

COURSES of study entitled Public Speaking or "Speech Education" did not appeal to many students in our High School, so classes dwindled in number year after year. Feeling the need of this work in the High School we decided to try another name for the course, two years ago, and offered a two year course in "Dramatic Art." The dramatic lure, latent in every boy and girl mind, drew the students, and at once a big class enrolled. At present, pupils of any year are eligible, but in two years, it is intended to make it a course for Juniors and Seniors only.

The course for the first year includes five definite lines of work:—

1. The History of the Drama;
2. Practical Working Knowledge of Stage Phraseology;
3. Constructive Work;
4. Voice Development;
5. Simple Impersonation in One Act Plays.

In the first of these lines—the history of the drama—we begin with the professional story-tellers of Egypt and Arabia, and follow the development through the Greek and Roman drama, the Miracle, Mystery and Morality Plays of the Middle Ages, the early English drama, the period of Shakespeare, Victorian drama, down to modern drama, particularly in America and Great Britain.

Selections from each period are read and studied in class. Scenes from a Greek or Roman play and part of a mystery or morality play are put on for the entertainment of the entire school.

In stage phraseology, all terms for stage settings, lights, stage-business, etc., are learned by the practical "laboratory" method, upon the stage of our own Auditorium. Students are also given exercises in various movements on the stage, with reasons for entrances up stage, exits down stage, particular crossings and groupings, and whatever else may be necessary for stage presentation.

The constructive work has been most eagerly accepted by the classes, and little plays of unusual merit have resulted. Definitions are learned of the various arts involved in a play—sound, movement and color; of the various kinds of plays; and of the elements necessary for constructing a play. Characterization is then developed, including sources for character material, contrast and variety in

the selection of characters for any one play, and the faults to avoid. The idea of dramatic dialogue as differing from haphazard conversation is enforced, with the emphasis upon action instead of too much dialogue. "Never say, what can be better *done*," is our unceasing caution. Then various methods of developing a plot are studied, using well-known plays as the basis for this work. Plot material is then considered, with efforts to organize original combinations, realizing that it is impossible to discover original material.

With this as a foundation, the class, as a whole, writes a one-act play. Each member suggests plot material with a brief scenario outline. After a general class discussion of each plot, choice of one is made by class voting. When we have decided the central idea to be worked out in introduction, climax and conclusion, the fewest characters necessary for this are agreed upon, and given definite names, so that they soon become "personal friends." Each member of the class submits one or more speeches for each situation or character. In class, we go over all of these, eliminating and supplementing as different ideas evolve. When all suggestions have been considered, we work the best into a composite whole. The play is gone over several times for smoothness, changes in practical working conditions, and in dramatic emphasis. Then parts are assigned and studied, classroom rehearsals are thoroughly enjoyed, and the play is put on for the pleasure of the entire student body. Accompanying this article is the first play developed by class work two years ago:—"How Billy Helped Things Along."

When this work is finished, every member of the class is eager to try a one-act play alone, or in collaboration with just one other student—the one with the gift of imagination working with another who has the gift of language expression. Scenarios for these individual plays are submitted and criticized. Each student is then given a week or two in which to write his play. Last year, out of twenty-five submitted, at least fifteen contained points of unusual merit, none were poor, and three, in originality of plot, in construction and in the choice of English, were worthy a professional playwright.

In voice development, general breathing exercises and tone placing, are constantly a part of the class work. Each individual student is tested for his special needs, and home work to overcome slight defects, is assigned. While fun seems uppermost in their minds,

when watching or listening to each other in various voice exercises, each one is unconsciously learning what to do, and what not to do.

Choice of material for various kinds of audiences is a part of their discriminative work, together with methods of presenting the material selected. Efforts at impersonation often indicate surprising latent talent. Pupils learn to make a wise choice from two or more who "try out" for any particular part—considering physical suitability, tone qualities, facial expression, interpretive power and dramatic impersonation.

These five lines of work are carried along, all together, throughout the year, with emphasis, each week upon the one most needed at that time.

Occasionally, the class as a whole, has a theater party, when there is something worth seeing. Criticisms, at the next class meeting, are intelligently given, upon stage settings, exits, entrances, costumes, all stage business and methods of impersonation. Of course, all do not agree, and animated and profitable discussions follow. The course aims to be both practical and entertaining, and we think we have succeeded.

The course for the second year is still in an experimental stage. We plan to develop four lines of work in this year.

First, the chief emphasis will be placed upon actual impersonation, each student trying many different types of characters. Second, interesting biographical incidents of famous actors and actresses, with the parts they have created, will be studied. We shall consider those of earlier days, as well as the men and women who uphold the dignity of the stage today. Third, tabulated note books on all things theatrical, on costumes for different periods, and on all kinds of dramatic criticism, will be kept and compared. Fourth, intelligent and constructive criticism of each other will be encouraged.

Various members of this advanced class are now working upon three plays—a Chinese play, a Pierrot-Pierrette fantasy, and a play of modern every day life—surely a variety in ideas of impersonation. Parts were assigned in each, after careful try-outs, and decisions reached by both instructor and students.

We hope to gain in the two years' course, in Dramatic Art, in addition to the real pleasure derived by the students, six things:—

1. An appreciation of really good dramatic literature.

2. A recognition of the dramatic element in all life and in all literature.
3. A working knowledge of artistic values in sound, color and movement.
4. A poise and self-possession in public speaking under any and all conditions.
5. An intelligent use of correct tone values.
6. And finally, a better citizenship because of better methods of making one's self a forcible factor in all civic, national or world-wide movements for the betterment of mankind.

HOW BILLY HELPED THINGS ALONG

*An Original Play by the Dramatic Art Class of Steele High School,
Dayton, Ohio*

Characters.

- FELICIA ELDRIDGE (who needed "helping along").
LITTLE BILLY (her brother) about five years old.
MRS. PERKINS (her inquisitive but good-natured neighbor).
MRS. BRECKINRIDGE (a wealthy customer).
MR. BRECKINRIDGE (the irascible husband).
JACK BRECKINRIDGE (an artist).

Time—Today.

Scene—a room in a cheap apartment house—shabby but well kept and in good taste. Doors L. up, and R. 2. Window up C. Table near R. 1, with big easy chair and small chair near; books on table. A tall cabinet near window. Other chairs, rugs, etc.

BILLY. (*playing down C., with blocks, as curtain rises.*)

Wonder if I can build Brooklyn bridge 'er somepin' big like 'at! Sister'll be so pleased. Here comes 'at ole nosey! Wis' she'd stay away.

MRS. P. (*poking her head through doorway.*) All right, honey?

BILLY. (*still playing—not looking up.*) Yes, I'm all right.

MRS. P. (*coming into room, and sitting down with a sigh.*) Well, I guess I can come in now and sit down. Nothing to be done over there, but what Sarah Ann can do. It's awful hot this mornin'. I ironed a little bit and I'm nearly dead! Your sister got her ironin' done?

BILLY. Yes, she ironed before she went away.

MRS. P. Where did she go? Did she tell you?

BILLY. No. (*leaves blocks, and takes up a picture book, lying face down on the floor, to look at it.*)

MRS. P. Did your sister get your clothes finished she said she was going to make for you?

BILLY. Yes.

MRS. P. What kind are they?

BILLY. I don't know.—Say, Mrs. Perkins, what does c-a-t-e-r-p-i-l-l-a-r mean?

MRS. P. Caterpillar—a little fuzzy worm that crawls around.

BILLY. Oh! I know now! They go into cocoons and stay all winter, and then they comed out butterflies!

MRS. P. What nonsense! Who's been telling you that I'd like to know?

BILLY. Why, Felicia has, and she *knows*, 'cause we found a cocoon and watched the butterfly come out; so there!

MRS. P. (*looking around the room.*) Seems like your flat's the most homelike one in this whole house. Your sister certainly has the knack of makin' things look cozy. (*She is silent a moment, but continues looking around.*) Got a new picture?

BILLY. Yes, Sis got it the other day.

MRS. P. What's the name? S'pose it's something art?

BILLY. It's "The Gleaners" by Millet.

MRS. P. What? The Gleaners? I don't see what she wants with that kind of a picture! Looks like those women's backs would break in two! And what a crazy name for a picture!

BILLY. (*standing and looking at picture.*) No, it isn't. It's called "The Gleaners" 'cause, in France, the women go into the field in harvest time, and pick up the grain the machines don't get. Felicia told me about it the other day.

MRS. P. Well, I s'pose the name's all right, but—

BILLY. (*leaning on her knee.*) Oh, Mrs. Perkins, did you ever tell a story?

MRS. P. Land sakes, child, what do you mean?

BILLY. Why, I mean can't you tell me 'bout pirates and things like that? Sis told me 'bout Treasure Island. Gee!—wasn't John Silver and Black Dog, and all the rest of those pirates great? I wish I had the parrot here to talk to me when sister's busy. Say, did anybody ever tell you 'bout Treasure Island?

MRS. P. No, I never heard about it.

BILLY. You didn't? Well, you needn't feel too bad about it; maybe sister'll tell you some time. What kind of a story are you going to tell me? (*runs over to rocking chair.*)

MRS. P. Well, I s'pose—Billy! stop rocking that chair this minute! Oh, you're rocking against the stand! That lamp's going off! (*goes to rescue the lamp, and sees the books. BILLY goes to another chair, turning it upside down, and begins to play.*) I see your sister has some new books. Where did she get them?

BILLY. Liberry.

MRS. P. (*picks one up and looks through pages.*) Huh! don't look very interesting. Writing's awful close together, and—goodness! how thick! Let's see what's the name—*Old Curiosity Shop*. I don't see—

BILLY. But, Mrs. Perkins, it's awful good. Why, the part Sis read to me 's fine!

MRS. P. When does she read to you?

BILLY. Evening.

MRS. P. Does she? Not many girls would want to spend their time readin' to a little kid—Billy, stop that! You'll have every chair in the house broken up 'fore your sister gets back. You ought to be awful grateful to Felicia. You are, ain't you?

BILLY (*nonchalantly.*) Yes.

MRS. P. You never cry, nor get mad at her, when you can't have your own way?

BILLY. (*rather hesitatingly.*) No-o!

MRS. P. Well, you ought to be mighty thankful for such a sister. Not many girls would stay home, and work for a little kid, instead of goin' out and havin' a good time. Why, Felicia is twenty-three, and not married! Why don't she get married?

BILLY. 'Cause she don't want to. Oh, Mammy Perkins, I'm so hungry!

MRS. P. Land sakes, child, you're always hungry!

BILLY. Oh, go on and give me sompin'!

MRS. P. Why, of course, child, I'll give—

BILLY. A piece of pie?

MRS. P. Pie, Billy?

BILLY. Please! please! I never get any pie from sister. We didn't have anything but crackers and milk today.

MRS. P. Well, pick up your blocks and put them away, and I'll be right back with the pie. (*She leaves the room, while Billy puts*

blocks away. She returns in a moment.) Now, don't get your clothes dirty, and don't drop crumbs on the floor. (*Knock at door.*) Oh, goodness! there's some one at the door! (*Smooths her hair, straightens her apron, goes to door.*) Good mornin', Ma'am!

MRS. B. (*in doorway.*) Good morning. Does Miss Felicia Eldridge live here?

MRS. P. Yes ma'am, but she's gone to deliver some work. Come right in. (MRS. BRECKINRIDGE *enters, and is given a chair as MRS. PERKINS "fusses" about.*) She'll be back in a minute. It's cooler in this room than any place I've seen today. I'm stayin' with the little boy till she comes back. Felicia and Billy live alone, and since I'm a good friend, and live just across the hall, I keep my eye on Billy when she's away. My name's Mis' Perkins. What's yours?

MRS. B. I am Mrs. Breckinridge. How do you do, Billy! (*Smiles as she puts out her hand. BILLY comes shyly and shakes hands.*) I'm interested in little boys. I have a boy, myself.

MRS. P. I guess you ain't the only one that's crazy 'bout little boys. Felicia's wild about him. She stays at home and embroiders, and works for him all the time. They've lived here about three years, and every one in the whole house would do anything in the world for 'em. Billy's goin' on five, now, and eats an awful lot. (BILLY *backs away to window.*) She'll ruin her health if she don't stop workin' so hard for him. Felicia's twenty-three. Billy thinks the world and all of her.

BILLY. (*by the window.*) Here comes Sis, now! (*runs out.*)

MRS. P. Goodness sakes! she'd kill me if she knew I'd told you all about her. She's awful funny that way. Don't like any one to praise her for anything she does. Says it's not hard at all. She can earn all—(*Enter FELICIA and BILLY.*) Felicia, this is Mis'. Breckinridge, who wants to see some of your work. Pleased to have met you, Mis'. Breckinridge.

MRS. B. (*smiling, as MRS. PERKINS turns to leave room.*) I am glad to have met you, too, Mrs. Perkins.

FELICIA. (*coming forward.*) Don't go, Mrs. Perkins. Billy will entertain you while I talk to Mrs. Breckinridge. Was Billy a good boy while I was away?

MRS. P. Yes, indeed! He didn't bother me a bit. (*Eyeing MRS. BRECKINRIDGE as if she wonders if she really is a customer.*)

All right, honey, guess I will stay. (*Sits in a rocker. BILLY stands by her awhile, then goes to window.*)

FELICIA. Now, Billy, do be quiet while I am talking to Mrs. Breckinridge.

MRS. B. (*seated.*) Having heard of your remarkable work, Miss Eldridge, I came to see you about making a luncheon set for me. As it is to be given as a gift to a very dear friend, I should like something unusual.

FELICIA. (*getting a box full of embroidered pieces, taking out various ones during the following conversation.*) I think a pattern on this order would be very effective for a luncheon set.

MRS. B. That is very pretty. (*examining it.*)

FELICIA. Don't you like this pattern? It is a very delicate design, and looks well on a mahogany table. (*BILLY steals out the door very quietly, as MRS. PERKINS draws her chair nearer to the others to see the work.*)

MRS. B. They are both so lovely, I hardly know which to choose.

FELICIA. Here is yet another. This is very simple but rather striking. I could finish it for you much more quickly than either of the others, if *time* is a consideration.

MRS. B. Yes, that is a good idea too. I *would* like to have it soon, as my friend's birthday comes in two or three weeks.

FELICIA. Yes; and then, too, I always prefer the simple things, myself.

MRS. B. Yes, I noticed that when I entered your rooms. They are so attractive in their simplicity. Why do you not take a course in interior decorating? I think you might make quite a success along that line.

FELICIA. It has always been a fond dream of mine to do just that; but it is impossible now, and will be for years. The care of my little brother is my first duty. While Billy is so young, I cannot do anything that takes me away from home for any length of time.

MRS. B. Billy is such a dear little fellow. I have taken quite a fancy to him. Billy! (*looks around for him.*)

FELICIA. Come, Billy, and speak to Mrs. Breckinridge. (*looks around.*) Billy, where are you?

MRS. P. (*who, all this time, has been rocking back and forth, very much interested in the conversation, rises.*) Why, maybe he

went over to Sarah Ann for some pie. I'll go see. (FELICIA and MRS. BRECKINRIDGE watch the door anxiously until she returns, in a moment.) No, he ain't there, and she ain't seen him all mornin'. He ain't under the table, is he? Maybe he's back o' the cupboard, or behind the big chair, or in the bed-room, under the bed!

FELICIA. (*who has looked in each place, as MRS. PERKINS suggests it.*) No, he isn't in any of those places. Oh, do you suppose he could have run down into the street, by himself?

MRS. P. Maybe he's run over! Oh, dear! Oh, dear! if I'd only a watched him, and not been so disregardless!

FELICIA. Do come, Mrs. Perkins, and help me hunt for him. He can't have gone far. (*rushes out, calling*) Oh, Billy! Billy! (MRS. PERKINS follows her.)

MRS. B. Good heavens! where can the child have gone? (*goes to window.*) I do hope the little dear is not hurt or lost. He is such a cunning child. (*Goes to table, examines books as she speaks.*) Rupert Brooke's poems? H'm! Tagore's Fruit Gathering? Miss Eldridge is surely an unusual girl to keep abreast of the great literature of today, with all she has to do. I must find out more about her. Perhaps—(BILLY runs into room ahead of JACK.)

BILLY. (*excitedly looking around.*) Where's sis?

MRS. B. (*who has been standing with her back to door, turns.*) Out, looking for you, Billy. (*Sees JACK.*) Is this a dream, or can it be—

JACK. (*advances, putting arm around her.*) Yes, mother dear, but how do we meet here? Mother, I've missed you and Dad so, that I've been almost tempted to come back many times during the past three years; only, Dad said—

MRS. B. Son, your father has been sorry this long while, for all that happened—sorry that he tried to interfere with your determination to follow an artistic career. But you know how he dislikes to have his plans spoiled!

JACK. (*smiling*) Yes, mother, I know only too well!

MRS. B. We've wondered, so often, where you were, and have been very unhappy. I know he would be overjoyed to have you back in your home, where you should be.

JACK. You really think so, Mother? Are you sure he wants to see me?

MRS. B. Yes, Jack. Your father relented the next morning, but you know his pride? He couldn't bear to acknowledge he was too severe, and then—you had gone!

JACK. I *am* sorry, Mother, I am so sorry. I love Dad, and I am willing to make amends for my hasty action. And when I tell him of my success, perhaps he—

MRS. B. Jack! I always knew you would do it! And now, will you come home, so we may all start to live once more?

JACK. But, Mother, what are you doing here?

MRS. B. I came to see Miss Eldridge about some embroidery. Her work is exquisite. But how did you find Billy, and how did you know where he lived?

JACK. Oh, Billy and I are great friends—aren't we, Buster?

BILLY. (*who has been by the window, eating an apple.*) Yes. He gived me this apple, and I meeted him way down the street, and he always plays with me when he comes to see Sis.

MRS. B. (*looks at BILLY, then at JACK, with a knowing smile.*) Oh!

JACK. Don't you ever run away again, or I might not be there to "meet" you and bring you home.

MRS. B. So you know Miss Eldridge?

JACK. Yes, indeed! I have known Felic—er—Miss Eldridge for about a year. Isn't she wonderful? Isn't she the most attractive girl you have ever met?

MRS. B. (*smiling, as she pats JACK's arm.*) Well, I haven't—(*FELICIA rushes in, followed by MRS. PERKINS.*)

MRS. P. There! I told you the apple woman said a young man brought him home. (*Exit.*)

FELICIA. (*kneeling, and taking BILLY in her arms.*) Oh, Billy! Billy! Why did you frighten sister so? Where did you go?

BILLY. Oh, I just went for a walk. I'm getting a big boy now. Why can't I go for a walk by myself? I meeted him—

FELICIA. (*rising*) Oh, Jack! How can I thank you?

BILLY. And he tooked me home, and bought me a big red apple on the way, too!

(*Automobile horn is heard. BILLY runs to window.*)

BILLY. Oh, Sis, there's the biggest auto, stopped right out in front of our house! Come and look! (*FELICIA goes to window.*) A man got out and comed up our stairs.

MR. B. (*at door, speaking angrily.*) Come, come, come! I've been waiting until I thought I would lose my mind. I'm sure it would be no wonder if I *had* lost it, waiting for an hour and a half! Well, why are you standing there?

MRS. B. (*trying to call attention to FELICIA.*) Yes, dear, but do you see—

MR. B. (*turns and starts as he sees JACK.*) Son! I won't listen to any hard luck story, and I won't give you one penny.

JACK. (*extending hand.*) Father, it is not money that I want. When I tell you that my pictures—

MR. B. Have failed? Of course! I always told you that your art is all bosh!

JACK. No, father. I am beginning to be successful, and—

MR. B. You, successful? Impossible.

MRS. B. Dear, isn't it wonderful? Aren't you happy that we are all together again? We have been so lonely!

MR. B. Well, I don't know—he just thinks he's a success; and what does his opinion amount to? Not a thing! I told you, your art would never amount to anything!

JACK. (*showing letter.*) Well, here's the proof, Dad.

MR. B. (*reading.*) What! the Art Committee for the National Exhibit? A written acceptance of two pictures?

JACK. Yes, Dad. It's up to you, now. Am I or am I not, a success?

MR. B. Well son, I—guess—you—must be. (*grasps his hand.*) Let's all go home and live like a real family again—shall we?

JACK. (*still grasping father's hand.*) You just bet we will, Dad! But—would you mind—if I wait until later, and—bring Billy and—Felicia home—to dinner?

MR. B. (*looking around.*) Felicia? Good heavens, you aren't married?

JACK. (*in a low tone.*) Not yet, Dad. Felicia! (*turning to FELICIA who has stayed by window trying to interest BILLY in things outside.*) We were so disturbed with reuniting our family, that I forgot to introduce you. Felicia, my Father. Dad, this is my friend, Miss Felicia Eldridge.

MR. B. Felicia? Eldridge? I had a chum in boyhood days in Ithaca, by the name of Felix Eldridge. We called him "Happy."

FELICIA. Well, I'm his daughter. Father died about three years ago. This is my little brother, Billy.

BILLY. Yes, I'm Felicia's big helper. Are you his dad?
(*takes hand of MR. BRECKINRIDGE and of JACK.*)

MR. B. Yes, Billy, I'm his dad, and I think he will be my big helper. You're my idea of a real boy. Want to go riding with mother and me?

BILLY. (*running to window.*) Oh, a really, truly ride in that big auto out there?

MR. B. Yes, sonny.

BILLY. Can I sit 'side that funny looking man with those great big gloves?

MR. B. Yes—right on the front seat. You will trust him with us, Miss Felicia?

FELICIA. Indeed, yes. It will be a great treat for Billy.

BILLY. Oh, come on, please! (*takes hand, each, of MR. BRECKINRIDGE and MRS. BRECKINRIDGE, pulling them toward door.*) He might start off 'fore we get there. 'Bye, Jack and Sis!

FELICIA. Good-bye, Billy. Be a good boy.

MRS. B. We will take Billy home with us, Miss Felicia, and look for you later, for dinner, with Jack. (*Follows MR. BRECKINRIDGE and Billy out of door.*)

FELICIA. (*going to door.*) Just listen to Billy, talking away about "that man in big brass buttons, what sits in front." (*smiles, as she returns to table.*) This ride will make him ridiculously happy.

JACK. It is unusual for Mother to take to children, but Billy is out of the ordinary. And Dad—why he is usually so gruff—but I think he and Billy will make it all right.

FELICIA. Now I remember father telling about the funny things he and Jerry Breckinridge used to do in school.

JACK. And now you will have to let Mother and Dad borrow Billy sometimes. They will enjoy his quaintness.

FELICIA. Yes—but not very often. I'd be so lonesome without him.

JACK. Oh, I—

FELICIA. (*hastily interrupting; her eyes upon a piece of embroidery she picks up.*) This is the pattern that your mother chose for a luncheon set. Do you think it is pretty?

JACK. (*looking at FELICIA, not at embroidery.*) Yes, very pretty!

FELICIA. (*more perturbed.*) Well, I must put them all away. (*begins to gather pieces hurriedly.*)

JACK. I feel so idle. May I help you fold up that luncheon cloth?

FELICIA. You may, if you are very careful. It is an order, and must be kept spotlessly clean.

JACK. Oh, I won't soil it—on my life! I will be as careful as if it were my own. I wish I had a fine cover like that for my studio tea-table.

FELICIA. (*busily piling up doilies.*) There are many prettier ones at the stores.

JACK. But none like this!

FELICIA. (*still not looking up, as she arranges.*) Yes, I saw one after this same pattern, at Altman's, yesterday.

JACK. Well, it couldn't be just like this—made by *you*!

FELICIA. (*growing flurried.*) Now you may help me carry these to the chest; but be very careful that you don't drop any.

JACK. Oh, I'll be —

FELICIA. (*in her flurry drops a doily.*) Oh, Jack, I dropped one, myself!

JACK. (*tries to pick it up, and drops his whole pile.*) There! I went and did it! Can you beat it? Just my luck!

FELICIA. (*laughing.*) Oh, that won't soil them. We'll have them up in a minute.

(*As they begin to pick them up, Jack on his knees, handing them to*

FELICIA, *singing is heard. Both stop to listen.*)

MRS. P. (*singing outside*)

"When a body meets a body

Comin' through the Rye.

If a body"—(*singing dies away*).

FELICIA. That was Mrs. Perkins. She's always so musical. (*smiles.*)

JACK. (*still on his knees.*) Felicia, have you ever crossed the Rye?

FELICIA. No. Why? What do you mean?

JACK. (*rising.*) Would you like to cross it, if I started too?

FELICIA. Is it a game?

JACK. Have you never heard the story connected with the Rye river?

FELICIA. (*moving away a little.*) No. Tell me the story.

JACK. Sure! Let's pretend that this rug is the Rye river.
(*moves to opposite side of rug.*) And that piece you dropped—with
the blue birds on it—is the stepping stone where we meet.

FELICIA. All right, but be sure not to step on it.

JACK. Now, you start there, and I'll start here. Be careful
not to step in the water. (*They catch hands across the doily, as sing-
ing begins again.*)

MRS. P. (*outside*). "If a bod-y kiss a body—Need a body cry?
(*singing continues softly through the scene.*)

FELICIA. Oh, Jack, is that the story? I—(*tries to draw hands
away.*)

JACK. Yes.—Will you come, Felicia?

FELICIA. Oh, no!—not now!

JACK. Well, will you turn around, and let me cross to you?
And then—maybe—afterwhile—?

FELICIA. May be!

(*Jack starts to FELICIA as curtain goes down, and singing becomes loud
and distinct.*)

MRS. P. (*outside*). "Every lassie has her laddie!"

EDITORIAL

THERE has been a good deal of hurry and scurry on the part of the editor *pro tem* in getting out this issue; consequently some matters that should have got in are left out. For one thing we had hoped for a statement from the President of the National Association on the issue of holding a convention this coming year; but evidently a letter addressed to the President did not reach him. However, in the meantime the President had addressed a letter to me which indicated clearly that he had not received my letter, but which gives opinions on the very points at issue. In this letter Professor Woodward says: "I want to know whether your attitude toward the holding of this year's convention has changed since last spring. The question will be settled, of course, by the Executive Committee, and I have asked for a vote from them, but I am also asking the chairmen of the other committees for their attitude on the question.

"I think your argument for the convention a good one under any conditions, but others at times may overbalance it. Recently the whole college situation has been put in such a turmoil by the students army training corps plans that many colleges and many of us as individuals know little about where we are. It is a poor situation in which to try to work up a convention, but if it is decided to hold the meeting, I will do the best I can.

"The American History Association will probably meet in Cleveland, though the meeting may be abandoned; Economics and Sociology probably will meet; Classics probably will not. All are divided as to the wisdom of meeting."

THE editor *pro tem* had just sat himself down to see what was on his editorial *pro tem* mind; past numbers of this publication have had editorials, so must this one; when the mail man entered bearing an article presenting the same idea he had been mulling over, only much more ample and expressed more pointedly than he

can express it. The article referred to is that by Mr. Hunt on "Creative Teaching in War Time." The particular angle that was agitating the temporary editorial mind had reference to the fact that now for the first time in the history of education the whole faculty of colleges and universities all over the land is teaching one and the same course, the course on "War Issues." The thought most pertinent was that here is a course where the powers of the competent public speaker are needed more than in any course ever before presented, and fortunate indeed are those faculties that contain men who are efficient enough on the platform to make this course what it ought to be. It is a course that can contain a very maximum of inspiration plus instruction, or it can be made the dulllest and driest thing ever given. The difference is very likely to be in the teacher's powers of oral address. Does it not seem, then, that the teachers of Speech over the land have a unique opportunity to show a superior level of enlightening and impressing power when they are called upon to participate in this course? There are those who have repeatedly said in quiet that teachers of Speech are, by virtue of the very subject they teach, in general a superior class of academic citizens; here is the chance for the profession to make good on the boast: first to show that the teacher of Speech is a master of facts, and then to prove that he knows how to make facts effective in stirring men to duty and to high resolve.

WAR conditions have again brought a delay in the publication of THE QUARTERLY JOURNAL. How unavoidable these things are will appear from the following statement of the Banta Publishing Co.:

I regret to be obliged to inform you that we shall probably be late with this issue of the magazine. Our monotype caster operator, a young man whom we sent to Philadelphia especially for training, left us last Saturday without notice to join the military class at Lawrence College in Appleton. A monotype caster operator is a very scarce article these days and I do not know how long it will be before we can replace him. At any rate, our \$12,000 worth of machinery has been standing idle for the last three days, though we have used wires freely between here and Chicago and Philadelphia. These things are very discouraging, but I suppose are to be charged to the war. We have to do the best we can and,

of course, hope that everything will turn out all right. We shall advise you from time to time as to what progress is being made.

Very truly yours,

GEO. BANTA PUBLISHING CO.

THE FORUM

ANNUAL CONVENTION ANNOUNCEMENT

THERE will be no 1918 convention of the National Association. This final action of the Executive Committee was taken late in September. The decision was purposely held in abeyance because of the divided opinion expressed in answer to the inquiries mailed with *THE QUARTERLY JOURNAL* last May and because war conditions, changing so rapidly, might at any minute render the holding of a convention impossible. That minute seems to have arrived with the creation of the Students' Army Training Corps, a sort of last straw on the convention's back.

The reasons for this action hardly need stating. The first purpose of everyone is to beat the Hun. For very many of us this means a large amount of extra work. For all of us it means money for Liberty Bonds and Savings Stamps, money for War Chests and philanthropies, heaps of money for living expenses; and the cost of travel keeps us at home when necessity does not compel our going.

Let us remember that the Association does not live by and for conventions alone. *THE QUARTERLY JOURNAL* is certainly the most important single piece of work for which it is responsible, and *THE QUARTERLY*'s helpfulness should not suffer thru omission of this year's convention. Will not every member feel even a bit more keenly than before the need of staying in the fellowship, of paying dues promptly and getting new members for the Association and new subscribers for *THE QUARTERLY*, and of submitting his ideas to the *QUARTERLY* editors for publication? So may we help ourselves and our fellows professionally and meet next year, or when the Potsdam gang is routed, not only better Americans but also better teachers.

HOWARD S. WOODWARD, *President.*

REPORT FROM THE WAR COMMITTEE

THIS has been a month of surprises, changes and gratifications and in some instances disappointments for us all. The War Committee would have sent out letters to the members of the Association if it had possessed any valuable and definite information in the first place and in the second place if it had been of the opinion letters addressed to last year locations would have reached members so many of whom were away on their vacations.

As soon as the conferences of administrators of educational institutions were held and it became evident that certain courses were to be advised for S. A. T. C. men, the Chairman held a conference with his dean and president regarding the possibilities of including Public Speaking in the list of required subjects. Within two hours afterward, the Chairman received a telegram from Professor E. D. Shurter of the University of Texas urging immediate action for a minimum requirement in voice and articulation drill.

That afternoon telegrams stating the situation were sent to the President of the Association, Professor Woodward, to Professor O'Neill, to Professor Hollister and to Professor Shurter. Dean Angell of the University of Chicago was called by phone for recommendations as he is a member of the National Advisory Committee of the Government's Committee of Education and Special Training. The following telegram was then sent to Washington.

"Mr. Frank Aydelotte, 152 Land Office Bldg.

National Association of Teachers of Speech hereby presents claims for practical instruction for student army. We emphasize first, voice training for proper utterance distinctly of commands at a distance out of doors; second, extemporaneous speaking for collecting one's thoughts and vitalizing them into speech under the demands of the moment. We urge granting of minimum requirement or election of practical training of such nature.

Association War Committee, G. N. Merry, *Chairman,*
University of Iowa.

This statement is due the members of the Association for the Committee felt Public Speaking had some claims to recognition as a requisite where work was confined according to the above telegram.

The reply came the next day from Director McLaurin stating that Public Speaking would be put on the list of "Allied Subjects" subject to Okeh of the Regional Director in charge of the sections interested.

It became apparent at once that Public Speaking could not be put on the list of requisites because every institution is not prepared to offer a course on the science of voice training which is standardized. All in authority who expressed an opinion saw value in such a course if properly presented. Class instruction in Extemporaneous Speech seems to be more standardized.

The Chairman has tried to learn of the courses given Okeh by the several Regional Directors, but at present is able to present only his own experience which may or may not be of interest. His Regional Director, Dean E. E. Nicholson of the University of Minnesota, called for an outline together with a statement of the instructor's qualifications. It may be summarized as a course in *Speech and Voice Training, three hours a week*: two hours each week to be given over to voice evaluation through personal measurements, X-ray analysis of resonance chambers and chest, to the dissection of larynxes and to voice drill in the open in order that prospective officers may be taught the principles of voice and how to use the voice in open air commands; one hour a week to be given over to extempore speech where the content is mainly the topics presented in the War Aims Course for the purpose of teaching prospective officers to vitalize thought into forceful expression under the demands of the moment.

The above was approved.

Professor Woodward has submitted a similar course to his Regional Director and likely will have received a disposition by the time school opens. No doubt each institution has similarly made application. If institutions which have courses "Okeh" will so notify the War Committee a list of all will be sent those members desiring it.

Nothing has been received from Washington regarding Intercollegiate Debate and Oratory, except the advice that where conditions permit the usual school life should be continued. The War Committee has nothing definite to report beyond the statement made in the last number of THE QUARTERLY JOURNAL. From all conditions apparent, all of us will have enough to do and the uncertainty connected with men in the S. A. T. C. will make intercollegiate contests undesirable. Possibly sums of money accruing from endowed prizes may be turned over to the Y. M. C. A. fund or the Red Cross. There will be no intercollegiate debates among the Universities of the Middle West, likely, and Professor Shurter states

that activities in the South will be confined to contests with very nearby schools if any are held.

The War Committee has no opinion to express on the holding of our Annual meeting of the Association. But speaking personally, the Chairman is of the belief that it is too early for us to know our desires. If there still remain many of us who have not been transferred to other departments of instruction, probably we should profit by a meeting. Would it not be well for us each to write President Woodward our desire in the matter by November 1?

The War Committee has been in touch with the Committee on Public Information regarding Four Minute speaker activities in the Class Room, as suggested by Director Wm. H. Ingersoll. The resources of the Association were pledged him and a more definite program than the one he mailed to each member sometime ago, is expected soon.

GLENN N. MERRY, *Chairman,*
University of Iowa.

Editor QUARTERLY JOURNAL OF SPEECH EDUCATION.
University of Wisconsin.

Dear Sir:

You and your readers should know something more about the article entitled "Influence of Heredity in Stammering" than is given in your review of it in your May number. Incidentally, the article appeared in January 1917, not 1918.

Stammering is not inherited, according to all accepted rules of evidence. For a comprehensive discussion of this subject see Scientific American Supplement, March 23, 1918, page 186.

The article is of interest chiefly as an example of how the sources of public information are perverted to instruments of public injury for private benefit.

The press—as far as stammering is concerned—is overwhelmingly under the influence of those who profit by the continuance of the disorder, and conditions strengthen rather than weaken that influence. The editor is not sufficiently versed in the subject to detect mistakes or impositions, he frequently declines to correct them after he prints them, he can not be entirely independent of authority and of advertisers, the public fails to support him by constructive criticism, and so on.

The knowledge that the public needs to rid itself of this leading speech affliction, namely that the prohibition of stammering at its inception is a remedy, is hidden by an unconscionable mass of confusion, partially mistake, but basically commercial propaganda.

To fully expose the fallaciousness of the article in question would take more space than you would be likely to grant, so a brief exposition must suffice. In the author's attempt to support the inheritance of stammering by allegations that the disorder appears at the first attempts to talk—it does not—he gives a history, "Robert, the

elder son showed stammering in his first attempts to talk." But in a history of the same case given four years earlier, he said, "The mother stated that he" (Robert) "had no difficulty when he began to speak for about two years, when the impediment appeared rather suddenly." (Some Speech Disorders, p. 16.) That is, this authority gives two accounts of the same case, in the first saying that the impediment did not occur until two years after the beginning of speech and in the second saying that it occurred at the beginning of speech. Similar discrepancies are found in two other histories which he gives. Having by this questionable means supported the allegation that stammering begins at the origin of speech he goes on to say, "This early manifestation of the trouble precludes absolutely the assumption that it is a habit . . ."; yet his book, "Some Speech Disorders" is replete with statements that stammering is a habit. For instance, "In fact the cause or causes may have long since passed away but the effects remain as more or less of a mental or physical habit, or both." (p. 15.) If stammering is not a habit, why did his book published only four years earlier contain so many absolutely precluded assumptions? He gives details of his business which savor too much of advertising for a scientific article and tells of cures effected before he wrote, "Professor Itard stated in 1817 that the treatment of stammering had made no progress in two thousand years. The results attained by the specialists of the present day and the recent literature on the subject does not indicate that anything nearer a specific cure has been found." (p. 27.) How could he effect cures when he had no cure?

See the free course open to error which fosters a cruel human ailment. The *Journal of Heredity*, altho shown the injuriousness of the article, declined to make correction. Within the month of its appearance the *Literary Digest*—in which the author was an advertiser—reviewed it, altho this periodical had repeatedly been warned against such imposition and had been repeatedly asked to print the information which would save one percent of the children of the country from life-long misery. The *Literary Digest* also declined to make correction. So the harmful error spreads and spreads and blocks the saving truth, keeping up a national disability.

I wonder if you also will decline to do what little can now be done to stop this imposition on the stammerers and on the public by rejecting this review of it.

Yours sincerely,

ERNEST TOMPKINS.

NEW BOOKS

Choosing a Play. BY GERTRUDE E. JOHNSON. New York. The H. W. Wilson Company, 1918. Pamph. pp. 40. \$0.45.

Here is a pamphlet containing in the most compact possible form, suggestions covering all the problems which a Director of Amateur Dramatics must meet. Every line reflects the practical outlook, good sense and experience of the writer. The preface presents the author's very wholesome determination to recognize her situation as it *is*, instead of treating it as it *ought to be*, and so she includes in her lists plays that are far from the highest literary standards, but which are, however, so much better than many that are actually in use in the smaller High Schools that she is doing what will inevitably lift standards very generally, and accomplish most desirable results in determining the character of plays used in our public schools and among other amateurs.

Excellent advice regarding the selection of a play according to the conditions surrounding its preparation and production, and most valuable suggestions as to the details of coaching and staging are here. Invaluable classified lists of plays of all kinds, and addresses of Play Publishers and Brokers that any director is needing at every turn are here brought together most conveniently. There is also appended a list of the best books on The Theatre and Acting. The pamphlet cannot fail to be very useful indeed to all those who are interested in the practical problems of amateur dramatics, whether experience is behind that interest or not.

E. P. H.

Speech Defects in School Children and How to Treat Them. By WALTER BABCOCK SWIFT, A.B., B.S. AND M.D. BOSTON. Houghton, Mifflin Co., 1918. Pp. 129.

The editor of the Riverside Educational Monograph Series, in his introductory to this little book, speaks of the flexibility of school systems of today and the efficient methods they have evolved for handling special

groups, such as the blind, deaf, crippled, mentally deficient, etc. He says, "At this moment we are aware of another specialized responsibility, one to which schoolmasters have been more than half blind—the correction of radical speech defects." He concludes, "for the efficiency of every classroom teacher as well as for the better development of special teachers of correct speech, the editor offers this volume of facts and methods on the correction of speech defects. . . . so much valuable information on speech correction has never before been made accessible to teachers in such handy form."

Encouraged by the editor's unlimited commendations, and by the promising title of the monograph, we approach the text with great anticipation.

In the author's introductory to the first chapter, he tells us that methods used for the correction of bad habits of speech must be based on how these habits are formed. He says, "It will be well, therefore, to consider some of the habits of early childhood before turning to the broader aspect of our subject." Naturally, the reader turns the page expecting to find an enumeration of the various kinds of speech defects and how they originate. Instead, the emphasis is placed on the difficulty of eradication. The author does explain, however, how that defect called "baby-talk" is acquired. "This is a persistence in the grown person of a number of phonetic defects that the mother has implanted in her children by talking 'baby-talk' to them." If this is true as to cause, why do not all grown persons talk "baby-talk"? For almost every mother in the universe talks, and has talked, "baby-talk" to her children. It is the mother's unconscious effort to adapt herself to the speech level of her child, and she repeats for him the sounds that he is trying to master at that stage of his development. Thorndyke tells us, "First of all, no one believes that all of a child's speech is acquired by direct imitation. On many occasions the process is undoubtedly one of the production of many sounds, irrespective of the model given and the selection of the best one by parental reward. . . . No sound not included in the instinctive babble of children seems to be acquired by merely seeing it and hearing it made."

The second chapter is devoted to "Methods of Correcting Defects of Speech." The author says, "Methods and systems of cure should be uniform, scientific and based on a sound psychology." And further, "Members of the medical profession who have gone out from the Boston clinics (Dr. Swift's clinics) to establish centers of instruction elsewhere

in the country are doing much to standardize treatment, but unfortunately, elsewhere, there is little general agreement. The methods of eradication that are taught—particularly in institutions of higher learning—are still numerous and varied.” Unfortunately, Dr. Swift has merely added another method to the number and variety; for his standardization is not such that the institutions of higher learning, and those with scientific training, can accept.

The most important part of this chapter deals with the “modern treatment of stuttering.” This treatment has for its objective the development of the visualization processes. By widening, deepening and broadening these processes, we are told, the stutterer is given that “apparently essential faculty which is found constantly present over the speech of the normal individual.” The author claims that this treatment will more or less completely eliminate stuttering and moreover, at the same time, it will develop a “larger personality.” “When a method cannot only cure stuttering, but can also develop personality, it has claims which no other method can put forward.” We wonder what this something that Dr. Swift calls “Personality” is. Does he find it in the “conscious mentality,” too? We assume that he does since he gives the same treatment for the development of personality that he gives for stuttering. In answer to his claim that his method is the only method which gives attention to the development of personality, we ask, does it not stand to reason that those whom Dr. Swift calls “the lesser lights in the Freudian constellation,” believing as they do that stuttering is due to defect of the personality, would concentrate on reconstructing and developing the personality? And when they use this word they mean more than the individual’s physical and mental endowments. They mean also his emotional life and his reactions to his environment. So they do more than teach physical hygiene and train the conscious mentality. They search for the defects in the personality and reveal them to the patient himself for elimination; they train the emotions to behave normally and readjust the individual to his environment. The training of the personality is the objective of this school and all other training is of secondary importance.

After making this claim for the superiority of the “modern treatment,” the author digresses to tell us how he happened to search in the field of the conscious mentality for the cause of stuttering. It was by the process of elimination. He found this to be the only “unexplored” field. He either ignores, or is not aware of the fact that Bluemel, in

1907, made investigation in this field and came to the conclusion that the "stammerer's difficulty is transient auditory amnesia," thereby, placing the diagnosis in the auditory imagery center. Dr. Swift should have at least claimed only a part of this field as unexplored.

Returning again to his theory, Dr. Swift explains the result of his investigations. "Several normal individuals were tested with a list of fifteen hundred questions to ascertain the conscious content of their minds during utterance. This content was found to be a visual image. Then a series of stutterers were put through the same experiment and it was found that they constantly lacked this visual image while they were stuttering. Upon this research is based our treatment, which, in a word, consists in gradually developing first meager and then larger and then very extensive visualization processes over the speech of the stutterer and thereby giving him that apparently essential faculty which is found constantly present over the speech of the normal individual."

This theory must assume that the neural processes involved in normal speech travel by the way of the visual center. If it is by heredity that they travel this path, then why do not the congenitally blind have abnormal speech? If it is by experience, then how does Dr. Swift account for the fact that individuals have suddenly lost the faculty of visualizing without any defect of speech resulting? For example, the person whom Charcot speaks of "who possessed at one time a great faculty of picturing" mentally the persons and places and things about which he talked, and who, all of a sudden, lost this internal vision and could not recall buildings and streets in a familiar city, nor his wife's face." Yet there is no record of his having stuttered. T. Hoepfner, who investigated in the imagery field before either Bluemel or Swift, says, "Speech movements are the first to lose their concrete imaginal character and become abstract."

Dr. Swift explains that the object of most of his exercises is to draw the attention from the words to be pronounced towards the note held in mind, or the visual pictures. It has long been understood that a stutterer can get temporary relief from his stuttering by distracting his attention from his speech. This is the secret of the success of those teachers who have their pupils beat time while talking, sing out their words, etc. For the stutterer to visualize the objects he is talking about will distract his attention from his speech in the same way. Talking is to the stutterer a very embarrassing and painful experience, and the morbid fear of stuttering would possibly cause a blocking of the visualization processes, while talking; but the absence of visualization is a symptom and not a

cause, and if we are to make any progress in the treatment of stuttering, we must look for causes.

In chapter three, the author deals with minor speech disorders. Among those listed are nasality, monotony, hoarseness and harshness of voice. He defines nasality as the "so called nasal tone in the voice caused by the obstruction of the nasal passages." He says, "In all these cases, and in others unnecessary to mention here, there is only one cause and only one treatment." Obstruction the cause of nasality! There are three nasal sounds in the English language. If the nasal passages become obstructed, these three sounds *lose their nasal quality*. All other sounds in English become nasal when the soft palate fails to shut against the back wall of the pharynx; in other words, when the nasal passages are left *unobstructed*. So the cause of nasality is just exactly the opposite to the one given by Dr. Swift.

These are the causes given for monotony of voice: absence of thought and emotion, lack of responsiveness, conservatism, exclusive intellectuality, weariness and disease. And he says that monotony is easily cured and recommends singing lessons!

Chapter four explains to the teacher how she may acquire a proper standard of speech. She should have experience in the regular grade work and training in elocution, music and psychology. She must know phonetics, and the author explains that the whole science of phonetics cannot be learned from books; that in such subjects as this "the ear is the special avenue of knowledge." I think all speech specialists agree with Dr. Swift in this statement. He tells the teacher where to go for training, mentioning the schools in the order founded. He also mentions that he knows of only one man who offers a course in the "Neuropathology of speech mechanism." Was it modesty that kept Dr. Swift from revealing the man's name? He advises that the teacher study the medial side of the speech problem provided the physician "does not seize the opportunity to become a speech specialist."

Chapter five, "Speech Improvement in the Kindergarten and Elementary Grades," is a discussion of the early speech habit of the child, the importance of the child's speech environment and the amplification of simple speech. The author states a truth when he says that speech defects in the early grades should not be left to be "outgrown." "No treatment could be more foolish than that."

The final chapter is given to the treatment of speech defects in abnormal children. Dr. Swift insists that to give this class normal phonetics is

folly and that normal speech will develop only when a more normal brain functioning has developed. He gives a system of phonetic drill for abnormal children and points out the remarkable progress of some of these cases.

This book contains some very good advice to parents, teachers, physicians and school superintendents, but when it comes to the technicality of teaching speech correction, nothing is given that will be of any practical aid to either the grade teacher or the special speech teacher; and it is much to be regretted that so eminent a scholar as Dr. Swift should fall into the fatal error of placing the diagnosis for stuttering in the imagery field. Almost all speech specialists in America and many of those abroad are now agreed that stuttering, and certain other speech defects, should be regarded as symptoms of a nervous disorder and that unless the cause of the disorder, or neurosis, can be removed, little or no progress will be made in clearing up the speech defect. These students welcome the light that Freud and his school throw on the mechanism of character change.

PAULINE B. CAMP.

After-Dinner Speeches and How to Make Them. BY WILLIAM ALLEN WOOD. The T. H. Flood Co., Chicago, Illinois, 1914. 8 vols., cloth, pp. 384.

This compilation of after-dinner speeches is better than the average book of the type. The author devotes 28 pages to an introduction in which he sets forth the principles underlying the preparation and the delivery of effective after-dinner talks. Readers of *THE QUARTERLY JOURNAL* will find nothing new in the discussion of the theory of this sort of speech-making; it is a statement of the customary admonitions found in similar presentations. Throughout the discussion of the principles underlying post-prandial speaking, however, the author keeps constantly and insistently before the reader the ideal type of speech which, beneath its levity and informality, aims to convey a real thought expressed with some degree of literary elegance. In the light of the many so-called books on the after-dinner speech that regard such a talk as an excuse for an incoherent jumble of old jokes, silly personalities and alleged poetry, the author should be commended for the finer ideal which he emphasizes.

The bulk of the book,—356 pages,—is given over to examples of after-dinner talks by famous statesmen, literati, jurists and well-known characters, most of whom are contemporary. Although a few of the

speeches are a bit heavy—apparently adapted particularly for the quasi-public occasion rather than the private, informal banquet group—most of them are splendid examples of the ideal after-dinner talk; they possess a warm, intimate, friendly tone, grace, wit, poise, good thought and argument presented without the didacticism and the aggressiveness that marks more formal oratory; and, what is more unusual in most books of this sort, they are possessed of excellent literary style.

L. R. S.

Oral Reading and Public Speaking. BY JOHN R. PELSMA, Ph.M. Boston, Richard G. Badger, 1918. Pp. 449, 12 mo.

A new title and a precise one for the text, one that is more illuminating than those in the most general terms. In accord with the comprehensive title the book is a general survey of almost the whole field involved in the terms "Speech"; the most notable omissions are: speech defects, acting, staging plays and pageantry. All the rest is represented: phonology, voice culture, elocution (not overtly so called), expression, interpretation of literature—these constitute the substance of Part I. Part II is entitled "Public Speaking" and is given up to speech composition, the audience, style, self-analysis for the speaker, action, forms of public address, methods of delivery and debating. Part III is a body of selections, just less than one hundred pages of them.

The most notable quality of this text, in addition to its comprehensive scope, is its eclecticism. Professor Pelsma has read widely and assimilated thoroughly; the best that has been written has received recognition by the author; not always specifically, but with fair acknowledgement where the originator of an idea or a method is easily discoverable. Mr. Pelsma makes acknowledgement in the preface "to the many excellent books on public speaking now on the market."

The style is in general more than good; many passages make not only clear, but interesting reading. In particular there is a wealth of allusion and quotation of the best that has been said on speech and speaking. Not everyone will agree with all the author's attitudes; for example, some of his "don'ts" are the very thing this reviewer makes into "do's" or "you may's." But all the advice looks toward elevating the ideals and practices of the youth of the land.

The principal adverse criticisms the reviewer has are (1) that there is too much of the "should not," "must not," "cannot." Experience shows that somewhere is some speaker who masters men, and for their

good, even though he violates these arbitrary fiats of the schoolmaster,—and not always *in spite* of them, sometimes *because* of them; (2) the author delights in recourse to the thoroughly meaningless use of intellect, emotions and will, without once taking pains to define or delimit them; in general his showing of fundamental theory is not impressive; he is a compiler rather than an originator, and other people's mistakes easily pass unchallenged.

Yet the book is a valuable addition for its purposes; and those are advertised to be "for all work in oral English that should be incorporated in the regular four years of a high school course in English." It is especially directed, we are told, to high schools that have not large library facilities. For these two purposes it is excellent, and it is to be highly commended to teachers working under such conditions.

The selections are chosen with good taste, are varied in kind, and are pleasingly numerous. With each selection is a history and advice, very helpful, in the main, to boys and girls of high school age.

C. H. W.

PERIODICALS

REVIEW OF "THE VOCAL TREATMENT OF STUTTERING"

An article on the "Vocal Treatment of Stuttering" which appeared in the March issue of the *Pedagogical Seminary*, may be of interest to those who find this one of their problems. The writer, whose work is based in a general way on the system of training advocated by Dr. Smiley Blanton, of the University of Wisconsin, offers a few practical suggestions for class treatment in public schools.

Assuming that the reader has a knowledge of the physical, psychic and social significance of this disease, the writer turns her attention to the immediate consideration of the vocal treatment of stuttering. The article, in part, follows.

"Generally speaking, the value of vocal training is questionable unless its relation to the mental and emotional conditions in the patient's life is made clear. Any system, demanding persistent vocal training might succeed in some cases; but it is only when the other elements of treatment are considered also, namely, a readjustment of the physical conditions, and an analysis of the mental and emotional attitude of the patient, that a permanent cure may be expected.

"To be sure, occasionally, a case of stuttering may be found in which readjustment is seemingly impossible. Nevertheless, the instructor who has a scientific knowledge of the case is better equipped to handle it. Neither mental treatment nor vocal training alone is desirable; a happy medium would be a reasonable combination of the two. But if a choice were necessary, it would be that of persistent, intelligent vocal training."

Then follow suggestions for this training. A brief outline presents the treatment of stuttering under the following heads.

- I. Physical—Hygiene. If necessary the physical conditions must be improved in regard to nourishment, sleeping habits, exercise, sex habits, etc.

- II. Vocal Reëducation. The following steps, to be worked out, with appropriate exercises, to develop poise, remove the symptom of spasmodic contraction of the diaphragm, and to overcome constriction of the vocal cords: Breathing, Tone, Inflection, Pitch, Phrasing, Articulation, Relaxation, Rhythm.
- III. Mental and Emotional Readjustment. A careful study of the emotional forces of the patient's life may show fundamental reasons for his affliction.

"The value of these exercises is partially suggestive. A confident, encouraging, definite attitude must be maintained."

The writer then suggests that before beginning class work, the teacher give each pupil some individual attention, finding out something of his history and the type of child to be dealt with. Arbitrary rules governing class periods are not given; but a daily lesson of 30 minutes, if possible, is recommended. The teacher should allow sufficient time for individual work, completing histories, and giving certain suggestions which could not well be given in class.

"Taking into consideration the age and type of stutterers in the class, explain simply some of the reasons why they stutter, calling attention to the symptoms—poor breathing, indistinct articulation, monotone, tenseness, and lack of expression and poise, rather than to the fundamental causes. This must be done encouragingly, impressing the pupil with the fact, that while you can help him, he can help himself more by carefully, and persistently, practicing all the exercises. Almost without exception, the children respond to this attitude with anticipation and confidence."

A few sample lessons, introducing the various steps in the plan of vocal training, are given, not arbitrarily, but merely to show how interestingly and gradually these ideas should be introduced. If the pupil complains of the difficulty of producing a certain sound, he may be helped if he thoroughly understands the physiological formation of that sound, and the ease with which it should be made. This is only a method to give him confidence.

The following exercises are then suggested as adaptable for class use: Vowel and Consonant Drills; Word Drills, naming classified list, giving association words for prompt response; Questions and Answers; Descriptions; Numbers, making out bills, etc.; Comparisons; Giving directions; Reading, in unison and alone; Conversational games, dialogues, riddles, travel talks, etc.

This article presents no new plan of treatment, but merely one suggested by the study of various treatments, and a selection of their desirable points. It admits the necessity of physical and emotional readjustment, but confines itself solely to a course of vocal treatment which might be introduced, with success, into a Public School System.

"STAMMERING": ERNEST TOMPKINS. *Medical Record*, July 13, 1918.

This article is inspired by one appearing in the same journal of the date May 11, 1918, by Dr. Pacini. In a brief summary Mr. Tompkins gives his view of the origin of stammering: "(1) By an accident or incident a child is induced to interfere with his normal speech by a conscious effort. (2) The spasm resulting from the interference attracts ridicule. (3) The child makes further interfering efforts to avoid the ridicule, and the failure of these efforts engenders more, and so on until the idea of speech disability is thoroughly confirmed."

Thus all stammering (meaning initial obstruction) is caused by a temporary interruption of speech, which becomes fixed as a habit. Freudianism, dextrosinistrality, and other alleged causes are swept aside as not harmonizing with the theory of interruption. Heredity also is abandoned as an explanation: children of stammering parents escape, and children whose parents have normal speech habits catch the affliction. Imitation explains all these cases.

Health and stigmata of maldevelopment are not causes for the reason that "subjects are not to be distinguished physically from other people." Immorality also is not to blame; bad morals follow rather than precede stammering. Transient amnesia is furthermore not a cause, as also "Visual Centre Asthenia." Breathing and articulatory exercises only intensify the disorder.

The treatment: "the only way to remove it is by thousands of speech successes."

"THE VOCAL TREATMENT OF STUTTERING": MARGUERITE BRUMMELER; *Pedagogical Seminary*, March, 1918, Vol. XXV, pp. 97-104.

The opening words of the article state its purpose: "The object of this paper is to offer some practical suggestions as to the treatment of stutters, especially class treatment as worked out in certain public schools."

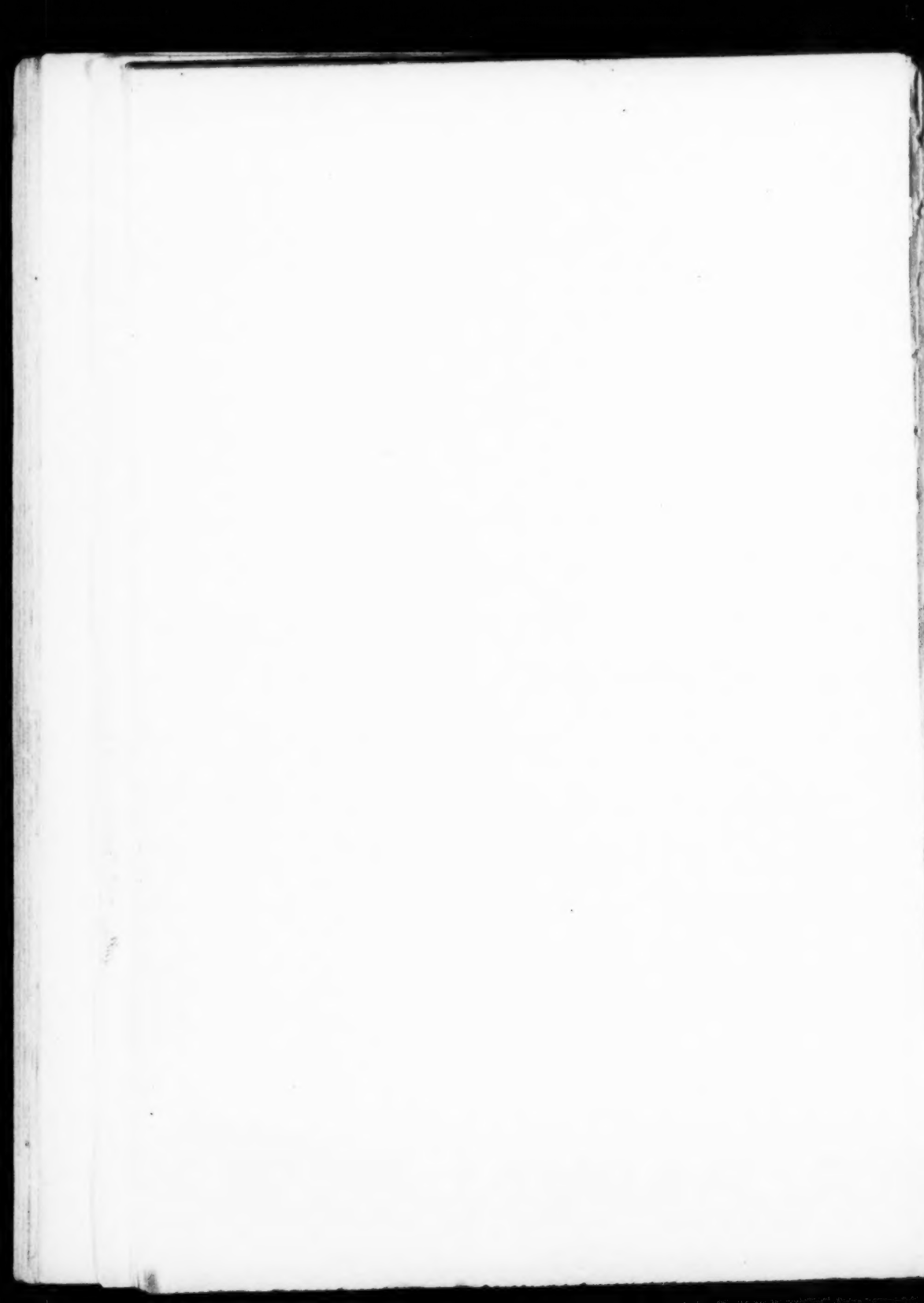
The cure for stuttering demands a study of the mental and emotional conditions of the patient's life. Vocal training alone may suffice in some few cases, but the combination of mental treatment and vocal training is commended, with the preference for vocal training in case of choice between the two.

Three general phases of treatment are named: (1) Physical, a matter of hygiene; (2) Vocal Reëducation, a course in breathing, study of tone, inflection, pitch, phrasing, articulation, relaxation, rhythm; and (3) Mental and Emotional Readjustment.

Under the heading, "Suggestions for Treating a Class of Stutterers," the author gives some very sound advice, particularly in her emphasis upon private instructions, as an adjunct to class work, and also in her recommendation that kindness and sympathy, without driving the patients, be shown at all times by the teacher.

The larger part of the article is then taken up with a series of lessons given in detail, clearly and unambiguously, presented as a progressive course, emphasizing the need of repetition, and deliberate, even slow, in rate of advance.

Query: Is "Stuttering" as used in this paper employed in the German sense, meaning what we in America call Stammering, and applying to initial obstruction in making a sound, or in the American sense of the reiteration of a sound once the start is made; or does the term include both of these meanings?



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